100% OFFICIAL CONTENT

YOUR 100% OFFICIAL DUNGEONS & DRAGONS® MAGAZINE

Dragon®

ISSUE 327 · JANUARY 2005

GET MONEY!
PILFER, PLUNDER, AND PILLAGE **EVERY** **DUNGEON**

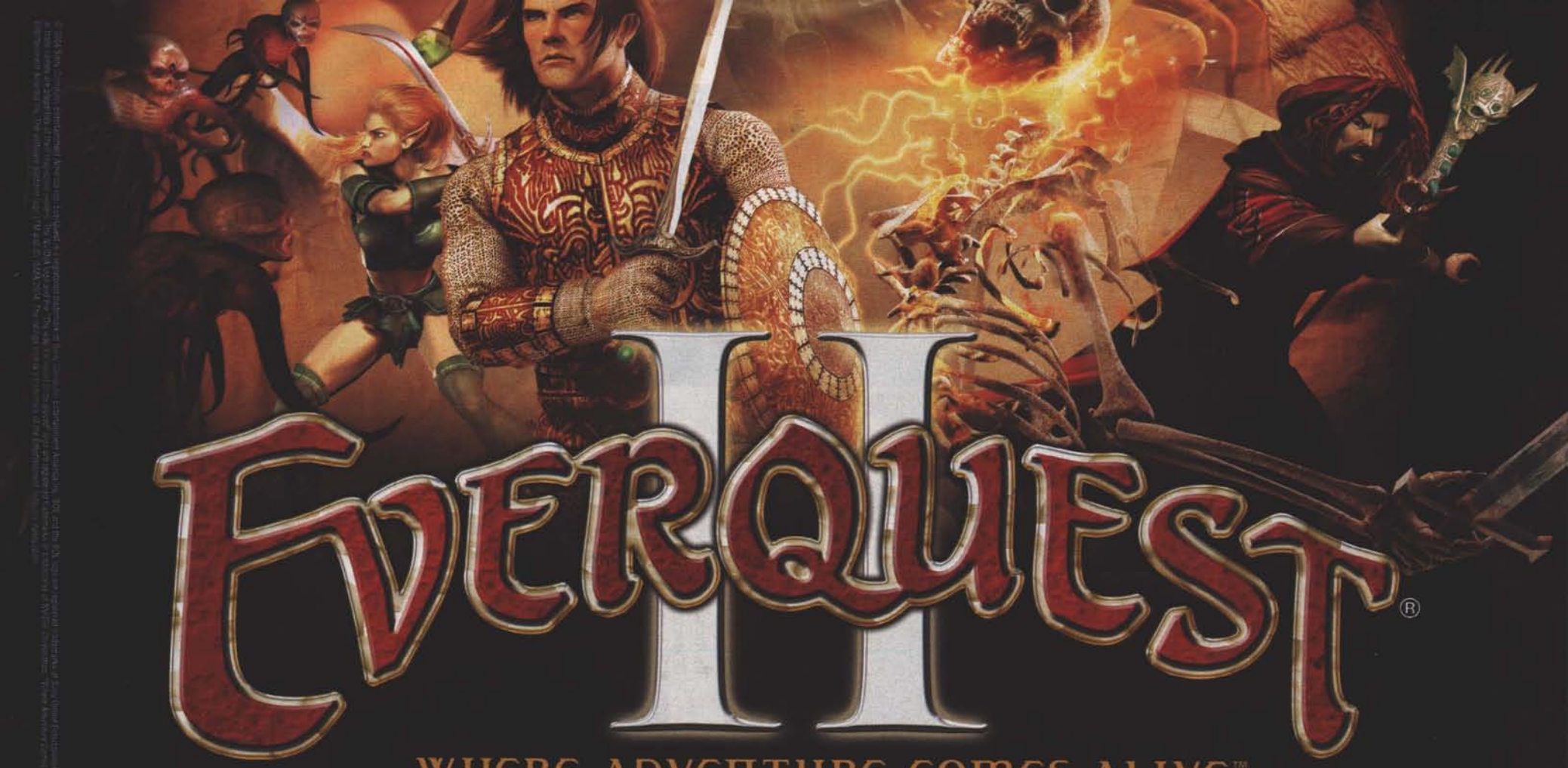
ECOLOGY OF THE GRIMLOCK

NEW FORGOTTEN REALMS® FICTION
FROM RICHARD LEE BYERS

irc.scifi-fans.net
#rpg-books

0 71486 01823 0 01>
U.S. $6.99 | CAN $9.99

"A STUNNINGLY GORGEOUS EXPERIENCE" — GAMEPRO
"THE RETURN OF THE KING" — COMPUTER GAMING WORLD
"E3 2004: BEST MASSIVELY MULTIPLAYER ONLINE ROLE-PLAYING GAME" — GAMESPOT.COM
AVAILABLE NOW!



EVERQUEST II®

WHERE ADVENTURE COMES ALIVE™

SONY PICTURES ENTERTAINMENT PRESENTS A SONY ONLINE ENTERTAINMENT GAME
STARRING YOURSELF HEATHER GRAHAM AS ANTONIA BAYLE AND CHRISTOPHER LEE AS LUCAN D'LERE
MUSIC BY LAURA KARPMAN DIRECTOR OF PHOTOGRAPHY YOU FEATURING THE QUEST OF A LIFETIME

WWW.EVERQUEST2.COM

TEEN
T™
Suggestive Themes
Use of Alcohol
Violence
ESRB CONTENT RATING www.esrb.org
Game Experience May Change During Online Play

AVAILABLE ON:
PC DVD-ROM SOFTWARE
PC CD-ROM SOFTWARE

The way it's meant to be played
NVIDIA.

SOE
SONY ONLINE ENTERTAINMENT

ISSUE 327 JANUARY 2005

dragon

VOL. XXIX NUMBER 8

CONTENTS

paizo.com/dragon

Publisher: Keith Strohm
Editor-in-Chief: Erik Mona
Senior Art Director: Sean Glenn
Associate Editor: Jason Bulmahn
Assistant Editors: Mike McArtor and F. Wesley Schneider
Graphic Design: Sarah Robinson
Advertising Director: Rob Stewart
Director of Operations: Jeff Alvarez
Prepress Manager: Kelly O'Brien
Circulation Manager: Pierce Watters

CONTRIBUTING ARTISTS
Peter Bergting, Jeff Carlisle, John Van Fleet, Andrew Hou, Niklas Jansson, John Kovalic, Rey Lewis, Tony Moseley, James Ryman, Eva Widermann, Aaron Williams

CONTRIBUTING AUTHORS
Shelly Baur, Richard Lee Byers, Eric Cagle, Joshua Cole, Andy Collins, Mike Fehlauer, Robert J. Hahn, Mark A. Hart, Kenneth Hite, Paul Hughes, Kyle Hunter, James Jacobs, Mike Mearls, Mike McArtor, Richard Pocklington, F. Wesley Schneider, Amber E. Scott, Charley Spencer, Jacob Steinmann, Troy E. Taylor, Kyla Ward

PAIZO PUBLISHING, LLC
2700 Richards Road, Suite 201, Bellevue, WA 98005-4200

Chief Executive Officer	Chief Operating Officer
Lisa Stevens	Keith Strohm
Technical Director	Director of Marketing
Vic Wertz	Jenny Bendel
Corporate Accountant	Director of Operations
Dave Erickson	Jeff Alvarez

Dragon® (USPS 318-790) is published monthly by Paizo Publishing, LLC, 2700 Richards Road, Suite 201 Bellevue, WA 98005-4200, United States of America. (ISSN# 1062-2101) Periodicals Postage Paid at Bellevue, WA, and at additional mailing offices.

No part of this magazine may be reproduced (except for review purposes) without the prior written consent of the publisher. Material published herein does not necessarily reflect the opinions of Paizo Publishing, LLC, its employees, or its editorial staff, who are not liable for opinions expressed herein. Most product names are trademarks owned by the companies that publish those products. Use of the name of any product without mention of trademark status should not be construed as a challenge to such status. Trademarks related to the Dungeons & Dragons brand, including *Dragon*, *Dungeon*, and D&D are trademarks of Wizards of the Coast, Inc. and are used under license from Wizards of the Coast, Inc., a division of Hasbro, Inc.

POSTMASTER: SEND ADDRESS CHANGES TO
Paizo Publishing, 2700 Richards Road, Suite 201, Bellevue, WA 98005-4200.

BACK ISSUES: paizo.com/dragon or call (425) 289-1340

SUBSCRIPTIONS/CHANGE OF ADDRESS: Contact Paizo Publishing at **subscriptions@paizo.com** or call (425) 289-0060. Although we accept subscriptions to prison addresses, delivery is subject to the discretion and/or whim of prison personnel. If you have not received a magazine or premium, please consult with your mail room authorities. This publisher is not responsible for non-delivery.

ADVERTISING: Contact *Dragon*'s Advertising Director, Rob Stewart, at (425) 289-1345. All ads are subject to approval by Paizo Publishing, LLC, which reserves the right to reject any ad for any reason. Advertisers and/or agencies of advertisers agree not to hold Paizo Publishing, LLC liable for any loss or expense from alleged wrongdoing that may arise out of the publication of such advertisements.

DISTRIBUTION: National and international distribution is provided by Curtis Circulation Company, 730 River Road, New Milford, NJ 07646. Tel: (201) 634-7400. Fax: (201) 634-7499.

OPEN GAME CONTENT: Unless otherwise noted, this Paizo Publishing, LLC product contains no Open Game Content. No portion of this work may be reproduced in any form without permission. To learn more about the Open Gaming License and the d20 System License, please visit **wizards.com/d20**.

©2005 Wizards of the Coast, Inc.

Printed in the U.S.A.

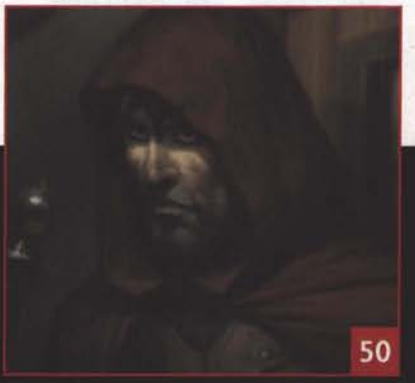
FEATURES

26 TOMB RAIDER
"Grave robbing" is such a dirty term. Think of it as wealth recycling. Learn about the locations, guardians, traps, and treasures of tombs from real-world examples.

34 THE SPOILS OF WAR
From dungeon depths to the tavern taproom: Advice for dividing your hard-earned rewards and how to get them home.

38 THE SILVERFISH
A Forgotten Realms mystery by Richard Lee Byers featuring characters from *The Rite*, the second book in the Year of the Rogue Dragons series.

50 WITH FRIENDS LIKE THESE
The goodie-two-shoes paladin, the ne'er-do-well rogue—they're fun characters to play, but as anyone who's played with them knows, they can cause a lot of trouble in an adventuring party.



CONTACT US!
Letters to the Editor: scalemail@paizo.com
Submissions: dragon@paizo.com
Subscriptions: paizo.com/dragon
Back Issues: paizo.com/dragon
Customer Service: customer.service@paizo.com
Sage Advice: sageadvice@paizo.com
Advertising: rob.stewart@paizo.com

TABLE TALK

8 FROM THE EDITOR
Introductions are in order.

12 SCALE MAIL
Readers teach us a new word.

18 FIRST WATCH
Previews, notes, and news for gamers.

FAMILIARS

58 ECOLOGY
Grimlocks: Sightless beasts from the lightless depths.

62 WINNING RACES
Finally! Some sympathy for the Known World's nightmarish devils.

66 BAZAAR OF THE BIZARRE
The magic shop displays modern marvels.

70 SILICON SORCERY
Champions of Norrath: New feats for an old game.

72 A NOVEL APPROACH
Frankenstein: Customize your constructs.

74 UNDER COMMAND
Rules for the draft. You might as well get used to it.

80 SAGE ADVICE
The sage answers your rules questions.

84 CLASS ACTS
Tips and tricks for your favorite class.

96 COMICS

ON THE COVER

John Van Fleet shows us what happens when the DM rolls "00" on chart 3–6 of the *Dungeon Master's Guide*.

NO. I'D RATHER KILL RATS.

Enter the World of Warcraft® and join thousands of mighty heroes in an online world of myth, magic and legendary adventure. Jagged snowy peaks, mountain fortresses, harsh winding canyons. Zeppelins flying over smoldering battlefields, epic sieges: an infinity of experiences await. Will you fight rats? No. Will you have fun? Yes, m'Lord. We didn't hold anything back in creating the World of Warcraft®. And soon there'll be nothing holding you back. Visit www.worldofwarcraft.com today for more information. The fog of war lifts this Winter...

© 2004 Blizzard Entertainment. All rights reserved. World of Warcraft, Blizzard Entertainment, Blizzard and Warcraft are trademarks or registered trademarks of Blizzard Entertainment in the U.S. and/or other countries.

INTRODUCTIONS

Like most of you, I've got a bookshelf stuffed with DUNGEONS & DRAGONS books and memorabilia. Below the third edition core rulebooks you'll find a complete collection of GREYHAWK adventure modules and sourcebooks. The entire adventure path, from *The Sunless Citadel* to the *Bastion of Broken Souls* sits propped between a first edition *Unearthed Arcana* (with uncracked binding) and a photocopy of the *DUNGEONS & DRAGONS Coloring Book*, written by Gary Gygax in the game's 1980s heyday. The shelf also holds a copy of *First Fantasy Campaign*, a modest supplement from Judges Guild displaying the campaign notes of Dave Arneson, D&D's co-creator. Dave's notes rest upon a pile of PLANESCAPE *Monstrous Compendia*, still useful for research purposes long after their line and edition have passed away. And somewhere in this fabulous mess is a three-ring binder containing photocopies of my favorite articles from the first thirty years of *DRAGON* magazine.

As luck would have it, my very first issue of *DRAGON* happened to be one of the magazine's best—number 75, from July, 1983. The cover was nothing special, a kind of cartoon featuring wizards and devils suntanning on a beach while engaged in what can best be described as "antics." But inside lurked something spectacular. In that issue, Ed Greenwood (pre-FORGOTTEN REALMS) kicked off a massive article on the Nine Hells that was so immense that editor Kim Mohan had to split the content over three issues. Gygax's ever-informative "From the Sorceror's Scroll" column gave a preview of devils to appear in *Monster Manual II*, Larry Elmore kicked off the cartoon "SnarfQuest" (about which we still get letters), and the magazine also included an adventure module, an Ecology, and several other useful features.

I rediscovered Ed's Nine Hells article years later, when I was trawling through *DRAGON* for ideas to help me with a new campaign. Over the next two decades, I continued the hunt for articles worth saving. I kept an eye out for articles covering my favorite campaign setting (GREYHAWK), but general interest articles like Ecologies and new spells often ended up in the notebook, too.

Somewhere along the line, I wrangled a job editing *POLYHEDRON*, and eventually found myself part of a team that included the *DRAGON* and *DUNGEON* staffs. Even when my day-to-day work allowed me a peek at how the magazines were made, I still kept an eye on articles I knew I would use in my campaign. And now, it falls to me to not only clip those articles and put them in my three-ring binder, but to set a creative vision for the magazine as a whole and help you stock binders of your own. Our former Editor-in-Chief, Matt Sernett, has moved on to the design department at Wizards of the Coast, where he joins his predecessors Jesse Decker and Chris Thomasson. But I think I'll stick around here for a while.

I've been reading *DRAGON* since I was seven years old. In that time, there have been eras where *DRAGON* seemed more like a wyrmling and eras when *DRAGON* was without question a great wyrm. The recent "Unleashed" relaunch got us off the ground and out of the lair, but there are yet kingdoms to be conquered, and fabulous treasures to be carried off.

DRAGON is my favorite magazine. It's my job to make it your favorite, too.

ERIK

Erik Mona
Editor-in-Chief

NEXT MONTH IN DRAGON

DECEMBER #328

DRAGON gives you the best in gaming, presenting new official rules, original game content, great advice, and the perfect inspiration for your D&D game. In each issue, you'll also see what cool products are on the horizon, find out what other players are up to, and get an insider's look at the industry. Get more from your game: Get *DRAGON!*

Dwarves at War
by Mark Hart
Why do dwarves always carry the best armor possible and fight in small tactical units? Why are dwarves not afraid of spiders, orcs, and anything else that moves? Learn the ins and outs of dwarven warfare and learn how to fight like a dwarf yourself.

Paragons of the Kindred
by Anna Serfass
Four new prestige classes focused on the four most popular non-human gods allow your PCs to become paragons of their faith.

Nobody's Perfect
by Richard Pocklington
Now your fussy-eating, slow-healing elf mage can finally get the rewards he deserves from all of his drawbacks. This article provides a number of flaws for all races to enjoy, allowing them to take advantage of all their disadvantages. Fat halflings and insomniac half-elves are now at your disposal.

Generating Character
By Wes Schneider
Got a brand new PC stuck without a backstory, no history, and no personality? No worry! This article provides a number of handy charts and tables to help you fill in those pesky little details.

Plus!
Winning Races: Saurian Shifters, The Ecology of the Will-O-Wisp, A Novel Approach: Far Seer trilogy, and of course, Class Acts, Bazaar of the Bizarre, Under Command, Silicon Sorcery, First Watch, Scale Mail, Sage Advice, and comics.

You and What Army?

Not every battle is one on one. Sometimes you need a little help from your friends. Sometimes you need an army of allies! Our new plastic miniatures are just the ticket.

There are five figures per set. Choose your allies from Dwarves with spears, Dwarves with axes, or Dwarves with crossbows. DMs will of course like the Orcs with spears, with swords or with bows.

DWARVEN BONES™

A 7-piece set of 12mm fantasy dice made out of actual bone. That about says is all, doesn't it? They're real bone bones. Get it? Got it? Get 'em!

Crystal Caste

Quality Products For Serious Gamers

In Europe (except Germany)	In the U.S.A.	In Germany
EM-4 Miniatures	Crystal Caste	Welt der Spiele
www.em4miniatures.com	1-888-3CC-3423	Dist. + Mark. GmbH
	www.crystalcaste.com	www.wds.de

REAPER MINIATURES REAPER MINIATURES REA

AL - **Nord's Games** - 2000 Riverchase Galleria - Hoover, AL 35244 - Nords-games.com - **(205) 986-4263**

AZ - **Little Shop of Magic** - 201 E Birch Avenue # 12 - Flagstaff, AZ 86001 - Shopofmagic.com* - **(866) 657-7519**

AZ - **Game Depot** - 3136 S. McClintock, Suite #11 - Tempe, AZ 85282 - *Voted Arizona's Best Game Store* - **(480) 966-4727**

CA - **Brookhurst Hobbies** - 1218 Brookhurst - Garden Grove, CA 92840 - Brookhursthobbies.com - **(714) 636-3580**

CA - **The War House** - 630 West Willow Street - Long Beach, CA 90806 - Warhouse.hypermart.net - **(562) 424-3180**

CA - **Endgame** - 3344 Lakeshore Avenue - Oakland, CA 94610 - Endgameoakland.com - **(510) 465-3637**

CA - **Adventurer's Guild of Riverside** - 3488 Madison Street - Riverside, CA 92506 - (909) 509-6653 Fax - **(909) 509-6610**

CO - **Attactix** - 15107 E. Hampden - Aurora, CO 80014 - Attactix.com - **(303) 699-3349**

CO - **Complete Games & Hobbies** - 326 N Tejon - Colorado Springs, CO 80903 - Gamesandhobbies.com - **(719) 473-1116**

CO - **Gamers Gathering** - 225 S. Academy Blvd. - Colorado Springs, CO 80910 - **(719) 550-1640**

CO - **Collector Mania** - 17892 Cottonwood - Parker, CO 80134 - Collectormaniacs.com - **(303) 766-3530**

CT - **Cave Comics** - 57 Church Hill Road - Newton, CT 06740 - Cavecomics.com - **(203) 426-4348**

FL - **Emerald City** - 2475-L McMullen - Clearwater, FL 33759 - Emeraldcitycomics.com - **(727) 797-9664**

FL - **Book & Game Emp.** - 311 NW Racetrack Road - Fort Walton Beach, FL 32547 - Bookandgame.net - **(850) 863-7964**

FL - **Boarderlands Comics & Games** - 10230-11 Atlantic Blvd. - Jacksonville, FL 32225 - Fax (904) 805-9522 - **(904) 720-6774**

FL - **War Dogs Game Center** - 2580 Atlantic Blvd. - Jacksonville, FL 32207 - **(904) 399-1975**

FL - **Sunshine Roleplayers** - 7921 Bird Rd # 44 - Miami, FL 33155

FL - **Emerald City** - 9249 Seminole Blvd. - Seminole, FL 33772 - Emeraldcitycomics.com - **(727) 398-2665**

GA - **Tyche's Games** - 1056 S. Lumpkin Street - Athens, GA 30605 - Tychesgames.com - **(706) 354-4500**

GA - **The War Room** - 2055 F Beaver Run Rd - Norcross, GA 30093 - Thewarroom.com - **(770) 729-9588**

IA - **Acme Comics & Collectibles** - 1622 Pierce Street - Sioux City, IA 51105 - Aacem@pionet.net - **(712) 258-6171**

ID - **Dark Horse Games** - 2226 W. Main Street - Boise, ID 83702 - **(208) 343-5627**

IL - **Castle Perilous Games** - 715 S. University Ave, Suite 203 - Carbondale, IL 62901 - Members.aol.com/castlep - **(800) 297-2160**

IL - **Dragon's Sanctum** - 3215 Avenue of the Cities - Moline, IL 61265 - **(309) 762-5577**

IL - **Games Plus** - 101 West Prospect Ave. - Mt. Prospect, IL 60056 - Games-plus.com - **(847) 577-9656**

IL - **Be A Gamer** - 741-743 South 8th St (Rte31) - **West Dundee**, IL 60118 - BeAGamer.com - **(847) 428-7511**

IN - **Comic Quest** - 2260 Morgan Avenue - Evansville, IN 47711 - Comicquest.com - **(812) 474-1017**

KS - **Table Top Game & Hobby** - 7797 Quivera Road - Lenexa, KS 66216 - (913) 962-Game Fax - **(913) 962-4263**

LA - **Gamer's Conclave** - 539 N. Causeway SVC. Road - Mareville, LA 70471 - Gamersconclave.com - **(985) 624-8877**

MA - **Toy Soldier** - 113 A Main Street - Amesbury, MA 01913 - Toysoldiers5.com - **(978) 388-2512**

MA - **Mordern Myths** - 34 Bridge St. #4 - Northhampton, MA 01060 - Mordern-myths.com - **(888) 227-8844**

MD - **Alliance Comics** - 6820 Hilltop Plaza - Bowie, MD 20715 - Alliancecomics@comcast.net - **(301) 352-4322**

MI - **Underworld Comics & Games** - 1214 S. University - Ann Arbor, MI 48104 - Underworldcomics.com - **(734) 998-0547**

MI - **Hero Quest Comics & Games** - 2608 East Grand River Ave - Howell, MI 48843 - Hero_quest@msn.com - **(517) 540-9790**

MI - **Old Guard Hobbies** - 35806 Van Dyke - Sterling Heights, MI 48312 - Oldguardhobbies.com - **(586) 977-3969**

MN - **Dreamers Cards** - 3008 Texas Avenue South - St. Louis Park, MN 55426 - Nggnet.com/Dreams - **(952) 938-8163**

MO - **Valhalla's Gate** - 901 E. Nifong Blvd Ste B - Columbia, MO. 65201 - Valhallasgate.com - **(573) 442-9909**

MO - **Underground Games** - 1755 Smizer Station Rd - Fenton, MO. 63026 - Undergroundgames.net - **(636) 529-7900**

MO - **Changing Hands Book Shop** - 528 S. Virginia Ave - Joplin, MO. 64801 - Greyfox@ipa.net - **(417) 623-6699**

MO - **Gamer's Den** - 550 East 5th Street - Washington, MO 63090 - gamersdenonline.com - **(636) 239-4429**

NJ - **Gamer's Realm** - 202 Route 130 North - Cinnaminson, NJ 08077 - Gamersrealm.com - **(856) 829-2900**

NJ - **Fantasci-The Game Shop** 297 Rte 72, Stafford Sq Mall - Manahawkin, NJ 08050 - Fantaci.com - **(609) 978-4056**

NJ - **Jester's Playhouse** - 2408 New Road - Northfield, NJ 08225 - Jestersplayhouse.com - **(609) 677-9088**

NJ - **Gamers Realm** - 2025 Old Trenton Rd - West Windsor, NJ 08550 - Gamersrealm.com - **(609) 426-9339**

NM - **Active Imagination** - 11200 Montgomery # 10 - Albuquerque, NM 87111 - **(505) 346-2232**

NY - **Alsand Merchandise Co.** - 65-04 Brook Avenue - Deer Park, NY 11729 - Alsandmdseco.com - **(631) 254-2650**

NY - **Neutral Ground** - 122 W 26th Street 4th Floor, NY 10001 - Neutralground.com - **(212) 633-1288**

NY - **Monkey Head Games** - 1244 Route 25 - Selden, NY 11784 - Monkeyheadgames.com - **(631) 451-7000**

NY - **Paperback Bazaar** - 120 Tri City Plaza - Somersworth, NY 03878 - Ptbbz.com - **(603) 742-2626**

OH - **Nord's Games** - 9501 Colerain Avenue - Cincinnati, OH 45251 - Nords-games.com - **(513) 923-4263**

OH - **Comic Shop Plus** - 235 South 21st Street - Newark, OH 43055 - Comicshopplus.com - **(740) 344-5471**

OK - **The Original Game Shop** - 6524 E 51st St - In the Farm - Tulsa, OK 74145 - **(918) 663-5525**

OR - **Rainy Day Games** - 18105 SW TV Highway - Aloha, OR 97006 - Rainy-day-games.com - **(503) 642-4100**

PA - **Adventure Games** - 917 Scranton-Carbondale Hwy - Dickson City, PA 18519 - **(570) 343-6687**

PA - **Gateway Games** - 833 W. 38th Street - Erie, PA 16508 - **(814) 864-3772**

PA - **The Comic Store** - 28 McGovern Ave - Lancaster, PA 17602 - **(717) 397-8737**

PA - **Pastimes on the Square** - 1 East Main - Palmyra, PA 17078 - Pastimes.biz - **(717) 838-9502**

PA - **The Gaming Dungeon** - 63 North Main Street - Washington, PA 15301 - **(724) 223-7270**

PA - **Comic Store West** - Maple-Village II, 984 Loucks Road - York, PA 17404 - **(717) 845-9198**

SC - **Borderlands** - 1434 Laurens Road, Greenville, SC 29607 - **(864) 235-3488**

TN - **Games Plus** - 107 East Main Street, Gallatin, TN 37066 - Gamesplus.org - **(615) 451-7715**

TN - **The Game Keep** - 3952 Lebanon Pike - Hermitage, TN 37076 - Thegamekeep.com - **(615) 883-4800**

TN - **Nords Games** - Johnson City Mall, 2011 N. Roan Street - Johnson City, TN 37601 - **(423) 915-1005**

TX - **Dragons Lair Comics & Fantasy** - 4910 Burnett Road - Austin, TX 78756 - **(512) 454-2399**

TX - **Talon Comics & Games** - 107 N. Welch Street - Denton, TX 76201 - Taloncomics.com - **(214) 287-8661**

TX - **Dragons Lair Comics & Fantasy** - 117 Louis Henna Blvd # 140 - Round Rock, TX 78616 - Dlair.net - **(512) 279-8888**

TX - **Dibble's Hobbies** - 1029 Donaldson Ave - San Antonio, TX 78228 - Dibbles@sabx.net - **(210) 735-7721**

TX - **Excalibur Comics & Video** - 7959 Fredicksburg Rd # 129 - San Antonio, TX 78229 - **(210) 615-1229**

UT - **Dragons Keep** - 131 North University - Provo, UT 84601 - Dragonskeep.com - **(801) 373-3482**

UT - **Hastur Games & Hobbies** - 6831 S. State ST- Midvale, UT 84047 - (877) Hasturhobbies.com - **(801) 352-2605**

WA - **Caught You Looking** - 9062 Teasley Lane - Denton, WA 76210 - Reapermini.com - **(940) 484-6464**

WA - **Amazing Stories** - 2101 East 4th Plain Blvd. - Vancouver, WA 98661 - Gaamerssolution.com - **(360) 735-9336**

WI - **Chimera Hobby Shop** - 700 West Wisconsin Avenue - Appleton, WI 54914 - Chimerahobby.com - **(920) 735-1201**

WI - **Chimera Hobby Shop** - 347 West Division Street - Fond Du Lac, WI 54935 - Chimerahobby.com - **(920) 922-8338**

WI - **Gnome Games** - 1935 Main Street - Green Bay, WI 54302 - Gnomegames.com - **(920) 391-4206**

CANADA

QB - **Le Valet D'Coeur** - 4408 St. Dennis - Montealr, QB H2J 2L1 - **(514) 499-0133**

Please visit these fine retailers to get your REAPER fix!

REAPER

P.O. Box 293175 - Lewsiville, TX 75029-3175

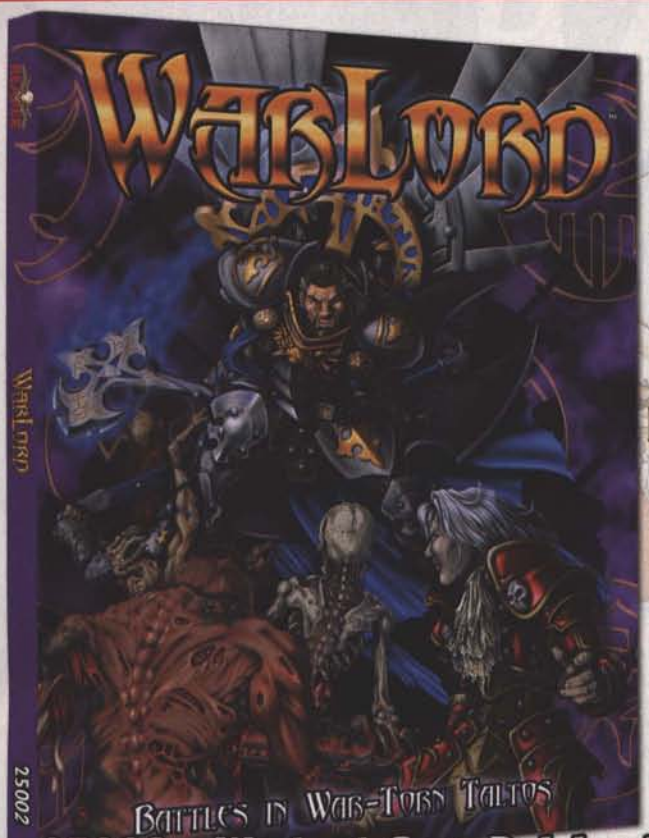
(940) 484-6464 Fax (940) 484-0096

Reapermini.com CavHQ.com

REAPER MINIATURES REAPER MINIATURES REAPER MINIATURES

REAPER MINIATURES REAPER MINIATURES REA

ER MINIATURES REAPER MINIATURES REAPER



25002 - Warlord Core Rulebook
Available at Game Stores Now!

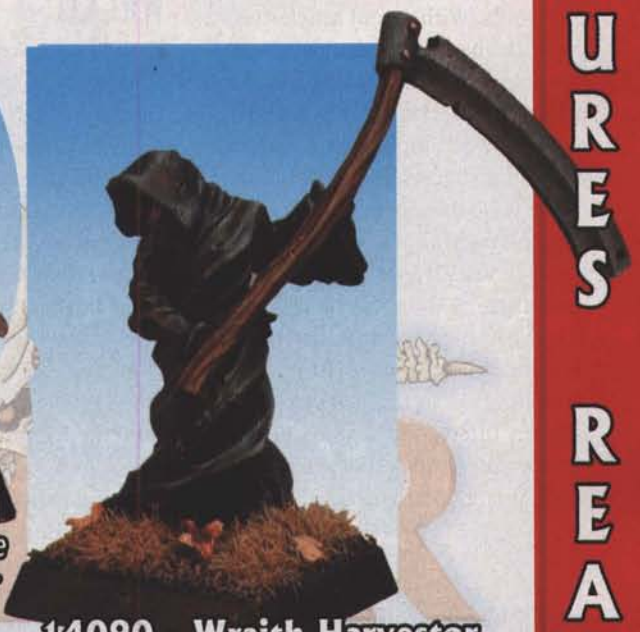
WARLORD is Reaper's new fast-paced, small unit, fantasy miniature-based combat game set in Taltos.

WARLORD is a complete game and uses Reaper Adventure Game Engine for faster and more enjoyable play.

THIS BOOK INCLUDES:
- Complete Rules
- 9 Army Rosters plus Mercs
- Campaign Rules
- Painting Guide & Tutorial
- The Land of Taltos Fantasy Setting
- Record Sheets & Play Aids

14085 - Freja Fangbreaker
Sculpted by Werner Klocke
Painted by Marike Reimer

14116 - Caerwynn
Sculpted by Werner Klocke
Painted by Marike Reimer



14090 - Wraith Harvestor
Sculpted by Tim Prow
Painted by Anne Foerster

REAPER MINIATURES REAPE

ER MINIATURES REAPER MINIATURES REAPER

LETTERS

Tell us what you think of this issue. Send an email to **scalemail@paizo.com**. Please include your name, city, and state.

We Meant to Do That

First of all, nice job on issue #324. Strange how just when I start to create a Lovecraftian storyline of my own you guys come up with this issue one month later. Hmmn . . . perhaps this is Great Cthulhu's work. Love the cover and how it spells out "Dagon" as a reference to Lovecraft's story. Ever since moving from a huge city to a very small town, *Dragon* has been one of my only comforts and I always look forward to it's arrival on the stands. With recent articles on the dark ones, urban druids, ghost elves, and Mapheggi lizard folk, I'm glad to see that not only is your talented crew taking the game forward but also giving respect to the past characters and concepts that have kept the faithful playing D&D all these decades. I love how in every issue there is always some little tidbit that catches my eye and adds to my on-going campaign storylines. The winterlings in issue #324 were particularly interesting. I guess I'll have to pick up *Frostburn* and start a snowy fey campaign on the side!

Richard Sinco
Address Withheld

Something for Someone

A while back, I was in a local bookstore and picked up an issue of *Dragon*. It had an article about quasi-elemental genasi in it. I was short on cash that week so I put off picking up the issue, but now I can't remember which issue it was. Could you please let me know which issue it was in, and if you have any left in stock?

Name and address withheld

Certainly. That was issue #297 and the article's name is "Children of the Cosmos." You can indeed find that and all of our back issues at paizo.com/backissues. As of press time we do indeed have copies of that particular issue in stock.

Mike McArtor
Assistant Editor

W.A.C.K.O.

To the Editor or whom it may concern:

My name is Brian Hamilton and I am the founding president of the Organization for the Growth and Rehabilitation of Elementals, otherwise known as O.G.R.E. I am writing to you on behalf of our committee to express our extreme displeasure in your promotion of the mistreatment of elemental creatures in the world of Eberron.

As you may well know, the world of Eberron has been abusing creatures from the Elemental Planes for many centuries by imprisoning them in powerful magic items. This process, known as elemental binding, is a barbaric practice and our committee has long protested against it. Unfortunately, your magazine has recently been shamelessly promoting elemental binding, undermining much of the good our committee has done to end this despicable act.

Our committee will not stand for the promotion of what is akin to extra-planar enslavement. If you do not desist in promoting the actions of the Eberron peoples, my committee will have no choice but to organize peaceful rallies and countless petitions against your magazine. In fact, we might even have to print t-shirts. If you do not wish to see a quarter of a dozen people

BLAST FROM THE PAST

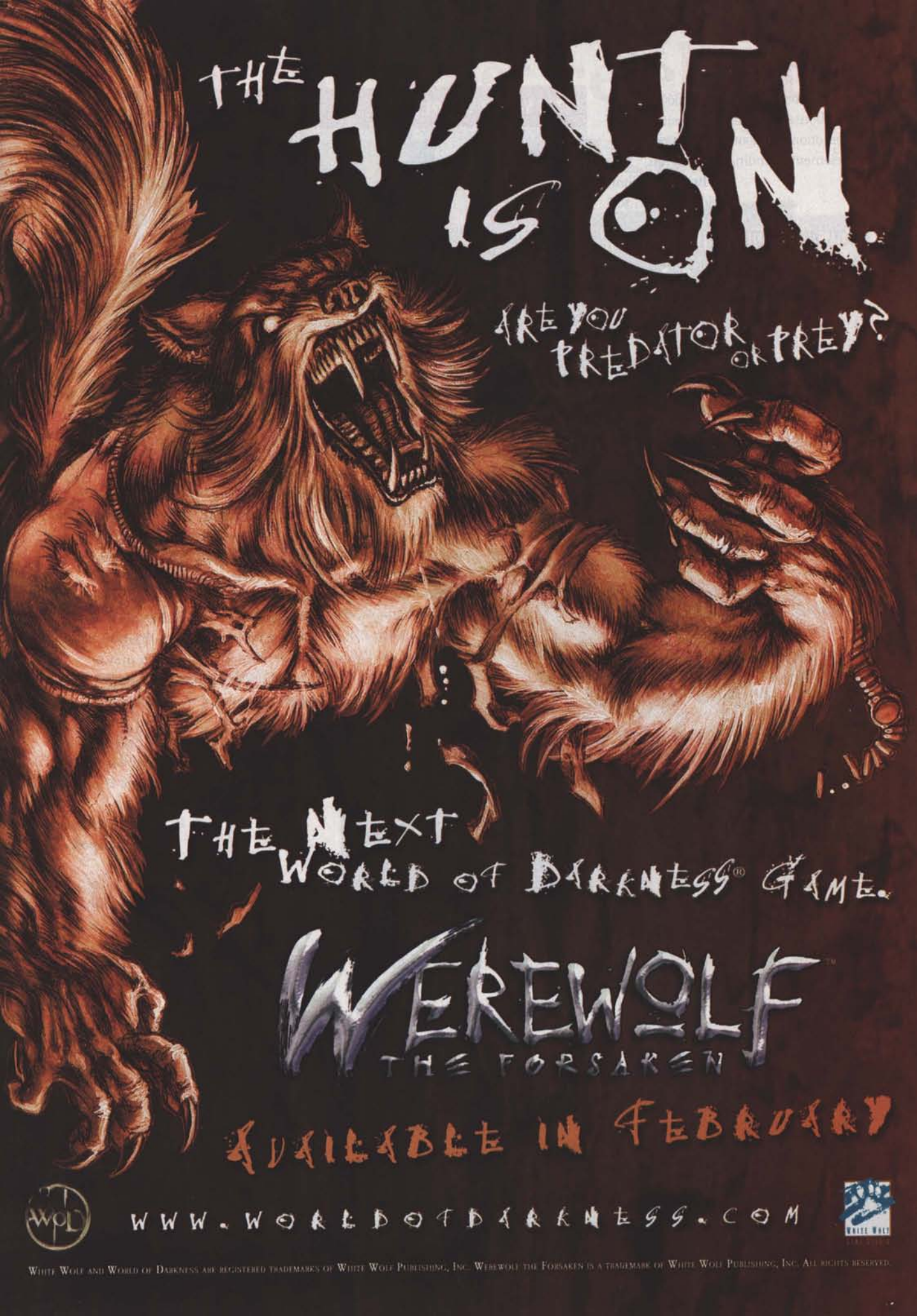
G1-3: AGAINST THE GIANTS

Among the most famous and popular modules of all time, *G1: Steading of the Hill Giant Chief, G2: Glacial Rift of the Frost Giant Jarl,* and *G3: Hall of the Fire Giant King* collectively form the adventure arc known as *Against the Giants*. Written by Gary Gygax and originally published in 1978, TSR collected these three adventures into *G1–3: Against the Giants* in 1981. Later, *Against the Giants* became a part of the supermodule *GDQ 1–7: Queen of the Spiders.*

Steading of the Hill Giant Chief was TSR's first official standalone D&D module. The entire series saw play at the 1978 Origins convention. In 1999, as part of their celebration of D&D's first 25 years, TSR included all three of the Giants modules, individually, in their Silver Anniversary Box.

Not only did *Against the Giants* give you all the chances you wanted to fight giants, but each dungeon had monsters, architecture, and themes unique to the type of giants that lived there. Plus, you got a cool feeling of progression as you finished each section and discovered that the motivating force behind the current batch of giants was an even meaner and tougher batch further into the mountains.

In *Dungeon* #118, player characters get a chance to take on the giants again in "Shadow of the Abyss," an adventure that details a giant-held border fort on the outskirts of a doomed kingdom.


THE HUNT IS ON.
ARE YOU PREDATOR OR PREY?
THE NEXT WORLD OF DARKNESS® GAME.
WEREWOLF
THE FORSAKEN
AVAILABLE IN FEBRUARY
WWW.WORLDOFDARKNESS.COM
WHITE WOLF AND WORLD OF DARKNESS ARE REGISTERED TRADEMARKS OF WHITE WOLF PUBLISHING, INC. WEREWOLF THE FORSAKEN IS A TRADEMARK OF WHITE WOLF PUBLISHING, INC. ALL RIGHTS RESERVED.

standing on the steps of our local city's courthouse, I ask that you desist in your promotion of EBERRON and its practice of elemental binding. I thank you.

Brian Hamilton
President of O.G.R.E

BOYS HAVE COOTIES

My brother, my three best friends, and I have just started gaming with my dad DMing for us. It has taken him 2 years to get around to it, but at least we're playing D&D now!

What ridiculous survey told you that only 5% of gamers are girls? We girls outnumber the guys in our gaming group 2 to 1—and that's including our DM! Out of the people we've asked, the girls seem far more interested!

We just want to say thanks to my dad, Mark Sandum, for finally DMing for us!

Amy and Ben Sandum, Catriona, Mhairi, and Kirsty

Hey girls, that sounds super cool! Way to be trendsetters! Those were just the numbers our online survey told us, but it looks like there are exceptions all over the place. If you check out the Dungeon Majesty *blurb in First Watch this month you'll see that one of the funniest and most passionate roleplaying groups around consists primarily of women gamers. There is also a whole website, d2ochyx.com, dedicated exclusively to female gamers and their adventures. So yeah, you gals definitely aren't alone out there in the gaming world. Oh, but do go easy on your DM, it sounds like you all have him outnumbered quite a bit.*

F. Wesley Schneider
Assistant Editor

LOST IN THE SHADOWS

I love *DRAGON*, it's the best. However, while I was reading through issue #324 I noticed that the spell "Shadowy Grappler" on page 72 has no casting time included in its stat block. Thought you might like to know.

I've assumed that the casting time is 1 standard action and put that in when adding it to my spell lists. If this is not the correct time please let me know. Thanks, keep up the great work.

Spidey
Address Withheld

Oops!

We thought about telling you that it's like shopping: If there's no price, it must be free. We feared that might begin a worldwide shoplifting spree, however, so we'll just give you the straight answer instead.

You are absolutely correct: It is supposed to have a casting time of 1 standard action.

Mike McArtor
Assistant Editor

IT'S YOUR WORLD

Dragon Talk

This month's issue of *DUNGEON* (#118) includes the first of four eight-panel poster maps of the World of GREYHAWK! One of D&D's most beloved campaign settings and the background of many of the adventures in *DUNGEON* and features in *DRAGON*, GREYHAWK is DUNGEONS & DRAGON's oldest complete campaign setting. With cartography by Robert Lazzaretti and painstakingly researched by Erik Mona, this massive map presents the Flanaess in never before seen detail, ready for your exploration. Check out *DUNGEON* #118 through #121 for the whole map or order them from **paizo.com**!

SUBSCRIPTION PROBLEMS SOLVED!

I spent October to May of this year in Iraq (I'm a political scientist and was doing field research for the Canadian Department of National Defense). For many years in high school and junior high I had a subscription to your magazine (in the 1980s), and at the beginning of each month I remember how my brother and I used to race to the mailbox to see if the newest issue had arrived.

Well, you can imagine my surprise when on a nice spring day in March I was wandering around the bazaar of Suleimaniya, an Iraqi Kurdish town near the Iranian border, and I happened across one of your magazines for sale on the sidewalk! There was also an issue of *DUNGEON* magazine beside it. The guy selling it had no idea where he got it from, but said he had it since before the 2003 war. Just thought I'd let you know that you have a readership in the Kurdish mountains of northern Iraq! I'm attaching a photo of me and the magazine I found there (he sold it to me for 1,200 dinars—less than a dollar), taken in Sargat, the ex-Ansar al-Islam base that Colin Powell mentioned in his U.N. speech last year.

Dr. David Romano
Montreal, Canada

And people have trouble finding DRAGON *in the United States! Despite our varying political viewpoints on the Iraq war, all of us here at Paizo are extremely pleased that our magazines are making their way to the Middle East at a time when*

KNOWLEDGE CHECK

Question: What is the Charm of Making?

One of the most celebrated books of the year!

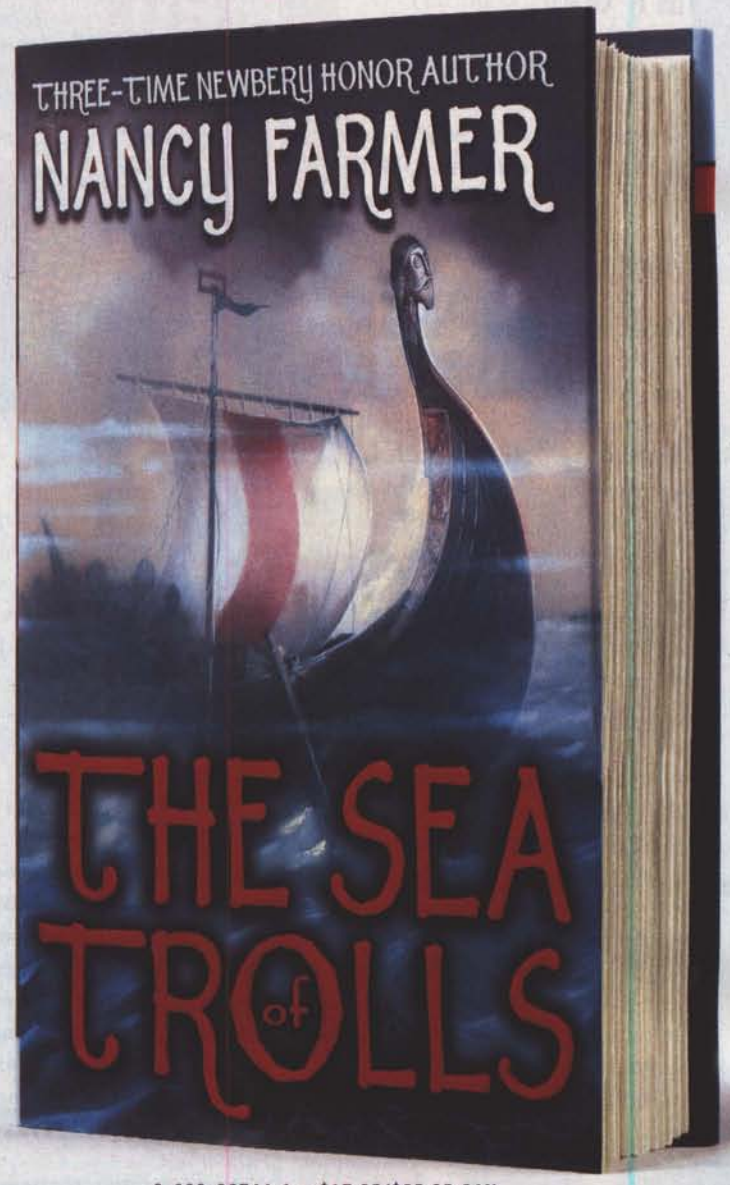
★ ***"MAGNETIC"***
—*School Library Journal,* starred review

★ ***"IRRESISTIBLE"***
—*Bulletin of the Center for Children's Books,* starred review

★ ***"ENGROSSING"***
—*Horn Book,* starred review

★ ***"HUGELY ENTERTAINING . . . SURE TO APPEAL TO FANS OF LORD OF THE RINGS"***
—*Kirkus,* starred review

★ ***"BRIMS WITH DELECTABLE DETAILS"***
—*Publishers Weekly,* starred review



THE SEA OF TROLLS

0-689-86744-1 • $17.95/$25.95 CAN

BY NANCY FARMER

Three-time Newbery Honor author and winner of the National Book Award for ***The House of the Scorpion***

Also available as a CD or cassette from Recorded Books

A RICHARD JACKSON BOOK • ATHENEUM BOOKS FOR YOUNG READERS
SIMON & SCHUSTER CHILDREN'S PUBLISHING • A VIACOM COMPANY
WWW.SIMONSAYSKIDS.COM

so many gamers are deployed there. Our thoughts are definitely with you.

Erik Mona
Editor-in-Chief

Fish N' Chibs

I'm shocked. I walked into my local DVD store, and there on the shelves were the DUNGEONS & DRAGONS and *Masters of the Universe* cartoon! How can this be? I read in issue #324 that these were only available in England, and I stay in Scotland!

Yeah, sorry for the sarcasm but I must say I was a bit annoyed after reading your last issue. The DVDs are available in the UK, or United Kingdom, or Great Britain, or whatever you want to call it. Not just England. There are three other countries in there you know. England, Scotland, Northern Ireland, and Wales. It's kind of like saying that Canada is part of the USA.

Anyway, that aside, how about you and your sister magazine, *DUNGEON*, try running a few articles that work well together, like the Incursion but on a smaller scale? I'm guessing that *DUNGEON* will soon be running another Adventure Path, so why not do a few articles designed to work well with the current installment? Possibly help on fleshing out NPCs, exploring the area it's set in, that kinda thing.

Anyway, that's enough from me. Keep up the good work, and don't make the same mistake again, or I'll have to chib ya. (Great word that, chib—to hit with a chib, or knife).

Kenneth Anderson
Glasgow, Scotland, Great Britain (not England, okay!)

Please excuse us Kenneth, putting the magazine together every month means that none of us get to do much traveling . . . or looking at globes, apparently. In fact we just had to spend a few hours last week explaining to DUNGEON Associate Editor James Jacobs that Georgia was both a state AND a country. That wasn't fun.

As for working together with DUNGEON, well we don't really like those guys much, but to smooth over our international incident, okay. Starting next month you'll see encounters in DUNGEON that correspond with that month's Ecology in DRAGON. Also, be sure to check out the new "Age of Worms" (yes "worms") Adventure Path starting in May with DUNGEON #122, which will have some kind of support in DRAGON almost every month! Although we can't tell you much about these articles yet, we promise they'll be interesting and useful whether you play in the new Adventure Path or not.

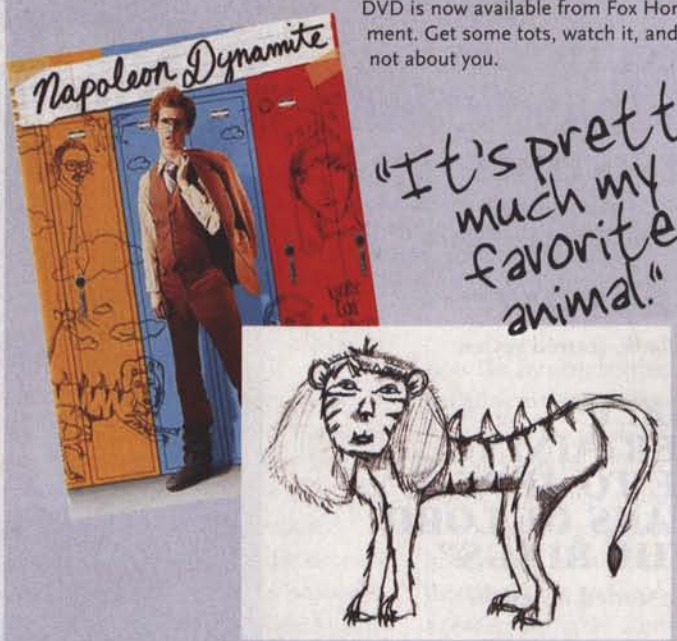
So how's that, Kenneth Can we forgo the chibbing now? Of the entire DRAGON staff I especially have this nasty allergy to pain.

F. Wesley Schneider
Assistant Editor

DY-NO-MYTE!

Dragon Talk

We've all had a D&D player like Napoleon Dynamite, the geek's geek who is "pretty good with a bo staff," but always on top of the latest developments in ligers and Loch Ness wizard protection. Perhaps some of us have even been Napoleon Dynamite, complete with nunchucks and a frickin' twelve-gauge for shooting wolverines. Well, now you can have your own worst player around whenever you want, as the *Napoleon Dynamite* DVD is now available from Fox Home Entertainment. Get some tots, watch it, and be glad it's not about you.



Happy 142nd Issue!

I would just like to thank you, Matthew Sernett, and your staff for the changes to the format of *DRAGON*. I have been a D&D player since 1978 and my collection of *DRAGON* dates back to issue #85. Earlier in the year I had considered not renewing my subscription to the magazine because I felt the articles had become too specific to boxed campaign worlds or of little interest to me. Your revival of providing information useful to all players is refreshing and greatly appreciated. Keep up the great work.

Stephen Duquette
Foster, RI

Rest in Peace

On June 5, I wrote to you sharing my thoughts regarding your upcoming changes to *DRAGON* and *DUNGEON* magazines. Now that I have seen three examples of each magazine and the changes, I can say I really like them—my apprehensions have been laid to rest.

DRAGON has pleasantly surprised me with the new articles. The Winning Races, so far, have really added great options to my campaigns. For example, bringing the grippli—my favorite first edition race—to light was fantastic. A grippli psion/rogue will be entering

A DAY AT THE FAIR

Dragon Talk

The countdown to the end of the world is here! In HBO's new hit series, *Carnivale*, a curious band of freaks and misfits hook up with the heir to a mysterious magical destiny in the dust bowl of the Depression era West. At the same time, Clancy Brown (yep, Captain Hadley from the *Shawshank Redemption*) does the Lord's Work in California, with just a little murder and arson thrown in. Inexplicably connected, these two miracle workers are drawn together, preparing for a rendezvous between good and evil, magic and prophecy.

If you missed this captivating chapter of the magical history of America, the Season 1 DVD set of *Carnivale* is available for sale from Warner Home Video now! For more on *Carnivale* be sure to check out **hbo.com/carnivale**.
–Kenneth Hite

our new campaign shortly. It will be my first psionic character ever. I can't wait!

The Class Acts articles have really opened up possibilities for the game with flaws, feats, and other tips. I was concerned about too much focus on crunch rather than fluff, but at least the crunch added here is backed up by fluff, in that it is explained *why* a character would take a certain feat or whatever.

Thank you for the continued excellence in your magazine. I will continue to be a reader as long as the Lord allows me the ability to read.

Michael Gross
National Park, NJ

I Can Only Show You the Door

After reading Matthew Sernett's editorial "Earning XP" in *Dragon* #325, I started thinking hard about what I needed to do to get a start in the role-playing industry. I was just wondering if any of the guys at *Dragon* had some tips for people who want to make a career out of their hobby? Where should we turn to try to get our adventures, stories, campaign setting, and so on published and recognized?

Lee Prosperie
Baton Rouge, LA

Since I just broke into the business, I thought I would drop in and answer this one. The road is not an easy one, but it is not as hard as you might think. One of the best ways to get into the business is to establish a list of writing credits in the industry through freelance work. There are a number of great opportunities out there to get your name recognized, including both Dragon and Dungeon. I myself got much of my experience through the RPGA, working as part of the Living Greyhawk campaign staff. It's best to start small and not bite off more than you can chew. Dragon magazine offers a number of smaller writing opportunities to get your feet wet before moving on to larger projects. Check out our submission guidelines at ***paizo.com/dragon/about*** *and the Coup de Grace in Dragon #326 for more information on freelancing and writing for Dragon magazine.*

Jason Bulmahn
Associate Editor

KNOWLEDGE CHECK ANSWER

Answer: "Ana'l nathrakh, u'rth vas bethad, dokhje'l djenve."
–Merlin from *Excalibur*

Cloud Kingdom Games

CLOUD KINGDOM

This issue's Riddle:

I sleep by day and fly by night.
The moon hides me
from mortal sight.
Reach for me but always fail.
Trust in me
When you set sail.

Get a new riddle each week in your email. Sign up at: riddles.cloudkingdom.com
Find the riddle answer in our other ad in this issue

Need something more than "String or nothing"?

Riddle Books

Each Riddle Book contains 75-80 riddles for use in role playing games or to challenge you and your friends.

Need a break from Hack & Slash?

Riddle Rooms

Riddle Rooms are riddles and puzzles presented as rooms that can be added to any dungeon or adventure. Each room has one or more illustrations. Can be used with any system.

For more riddles and games visit us at riddles.cloudkingdom.com

reported by Shelly Baur, Mike Fehlauer, Paul Hughes, and Kyle Hunter

PREVIEWS, NOTES, AND NEWS FOR GAMERS

NEW RELEASES

Start the New Year right by making character resolutions using the *Complete Adventurer*. Lose weight by switching to a lighter weapon like the quickblade rapier and the barbed dagger. Bulk up on 26 different prestige classes like the shadowbane inquisitor, street fighter, or daggerspell mage, or multi-class with the ascetic hunter, which combines the ranger and monk. Build your network with 12 new organizations open to any class, including the Shadowmine Guild and the Black Loreseeker. Written by former DRAGON Editor-in-Chief Jesse Decker, the *Complete Adventurer* offers many ways to improve your character. –S.B.

BABY'S FIRST SPOT CHECK

D&D's 30th anniversary celebration is a reminder that a second generation of gamers is well on the way. Those contemplating adding a new character to their party of two should check out Toyvault's line of plush gaming gear. Surprisingly, the Toyvault rep we spoke with was not aware of the popularity of their creations with gamer parents. "We never realized our fuzzy dice were showing up at gamer baby showers," said the rep. "We'll have to get our designers working on more baby products." For now, parents can teach size Small progeny the value of static defenses with the help of Toyvault's newest item: plush caltrops. Gamers of every age can check out **www.toyvault.com** for more of the finest in stuffed monsters, dice, and adventuring equipment. –M.F.

SEXY BEAST

Whether you're a tentacles man or more into long shapely wings, you'll find something to admire in the official *DUNGEONS & DRAGONS Monster Calendar's* full-page spreads. Featured creatures include a blistering pit fiend, a wide-eyed kuo-toa, a statuesque illithid, several colors of dragons, and odder creatures. The curvaceous cloaker (or as we like to call it, "Miss June") is particularly alluring. Each monster is accompanied by runes and descriptive text, and instead of a typical calendar gridline *Monsters* cleverly divides days and weeks with a stone-walled dungeon maze. Check out the *DUNGEONS & DRAGONS Monster Calendar* at **www.calendars.com**. –M.F.

AMAZING STORIES 607

Don't miss *AMAZING STORIES* 607, due on newsstands in December! We talk to Warren Ellis about taking *Global Frequency* from comics to TV, find out what bestselling novelist China Miéville (*The Iron Council*) thinks about fiction and politics, and get up close and personal with Guillermo del Toro, director of *Hellboy*, *Blade II*, and *The Devil's Backbone*. We also visit the set of last fall's hit romantic zombie comedy, *Shaun of the Dead*, and take a peek inside Seattle's gorgeous new Science Fiction Museum and Hall of Fame. *AMAZING* movie critic (and longtime RPG writer!) Robin D. Laws looks back at the best science-fiction, fantasy, and supernatural-horror films of 2004 and looks forward to the most promising ones of 2005. Also featured: fiction by Greg Keyes, Nina Kiriki Hoffman, Mike Resnick, Robin D. Laws, and Gail Sproule; an interview with Artemis Fowl author Eoin Colfer; and all the latest book, DVD, and comic-book reviews.

UNDEFEATED #10

The ultimate frag-fest: check out the rules changes in *MechWarrior: Age of Destruction* and an exclusive WizKids game-designer diary; get the essential strategies for MAGIC's Sligh and *Vs. System's* Burn deck archetypes; explore Decipher's *Wars* TCG; and strategy for Fantasy Flight Games' *War of the Ring* board game. Plus, dozens of product reviews, exclusive previews, and winning tactics for some of today's hottest strategy games.

"I'LL TAKE A TERRAIN BOOK—TO GO."

Many gamers are multiclassed Gamer/Geek, equally familiar with dice and computer mice. Such gamers often appreciate the appeal of eBooks: searchable, portable, and typically less expensive editions of physical game books. **Drivethrurpg.com**, an eBook-only Web retailer, made waves when it announced that Wizards of the Coast's supplement *Frostburn* would be available online five days after it was to appear in physical stores. The dual online/offline release was a major first step into eBook publishing by Wizards of the Coast and was much-watched by eBook evangelists. Unfortunately the launch was not universally well-received. Some complained about the electronic edition of *Frostburn* being priced the same as the physical edition. Others took issue with **drivethrurpg.com's** strict use of Digital Right Management software, which (among other things) prevents copying to more than one machine. Although the *Frostburn* launch was not without flaws, the overall response was positive in general, as convenient, instant delivery of game books is a good thing. Gamers outside the U.S., in particular, were in favor of electronic editions since they bypass the twin plagues of overseas shipping costs and delivery times. Judging by the amount of message board traffic after *Frostburn's* online release, gamer interest in eBooks certainly exists. Expect to see more dual online/offline releases and check out **drivethrurpg.com** for a wide selection of gaming products, from a multitude of companies, ready for delivery to your computer today! –M.F.

BATTLE BOX

Quick! What are the rules for trying to sunder an object? Counter a spell? Grapple, trip, overrun, disarm, or bull rush an opponent? The handy rules-reference cards that come in Fiery Dragon's *Battle Box* could almost justify the purchase price alone—saving many a harried DM and player from frantically flipping through the *Player's Handbook* in the heat of melee. That's not all! This all-in-one reference guide and tabletop aid was a runaway hit at Gen Con because Fiery Dragon packed the *Battle Box* with so many cool accessories. In addition to the thirteen combat-maneuver action cards, this portable tin comes with easy-to-use overlays for spell effects, a pad of sheets for tracking PC stats (never have to say "What's your spot check again?" again!), a 20-by-35-inch battle mat poster, a booklet to help DMs with cross-country pursuits and complex enclosed environments, and—last, but not least—a tiny d20. The spell-effect templates could easily become your favorite tool from the box, though. You get large templates for *fireball*, *lightning bolt*, and the like, along with a generic 30-foot circle, two 30-foot cones (straight and diagonal), a couple of lines, plus a small horde of smaller counters for *teleport* circles, *spiritual weapon*, *burning hands* (straight and diagonal), *Tenser's floating disk*, and more.

If you like the *Battle Box*–or you just like the idea of light, compact gaming aids—make sure you check out Fiery Dragon's great collection of counters too. You can save yourself from lugging a tackle box of heavy minis by using Fiery Dragon's hundreds of cardstock counters, including everything from wild roosters and worg-riders to driders and dung monsters. –P.H.

DUNGEON THIS MONTH

DUNGEON #118

This issue presents the first of four eight-panel poster maps of the WORLD OF GREYHAWK, one of D&D's most beloved campaign settings. This first quadrant unveils (among others) the location of the Lost Caverns of Tsojcanth, the expanse of the Land of Black Ice, much of the demon-haunted lands of Iuz, and the expansive Vesve Forest, the location featured in this month's adventure, "Throne of Iuz." Also in this issue, our regular columns "Dungeoncraft" and the Campaign Workbook offer more helpful suggestions for your game, including a new Critical Threat. Plus, a new Wil Save, "Mt. Zogon," "Portent," "Downer," and these three adventures:

Box of Flumph

by Tim Hitchcock

It had to happen. Of all the creatures in the history of DUNGEONS & DRAGONS, the lowly flumph has perhaps the worst reputation. Can Tim Hitchcock and the *DUNGEON* staff revive this lovable loser in a way that won't fill Prison Mail with hate mail? Drop by in a month and see! A D&D adventure for 1st-level characters.

Shadow of the Abyss

by Greg A. Vaughan

On the trail of Ilkharis, frost giant cleric of Kostchtchie and pawn of the Malgoth, the PCs venture out of Istivin to a mountain border fort inhabited by giants and a nasty blue dragon. Part Two of the Istivin: City of Shadows Campaign Arc. A D&D adventure for 11th-level characters.

Throne of Iuz

by John Simcoe

At the heart of the Vesve Forest lies the warped, twisted region of deadly bogs, acidic gasses, and treacherous terrain known as the Defiled Glades. From these glades comes King Bog One-eye, a titanic toad gifted with an appetite for destruction and the intelligence to carry it out by none other than Iuz himself, one of the greatest villains from the WORLD OF GREYHAWK. A D&D adventure for 14th-level characters.

D&D ONLINE

Everquest, prepare to be boarded. *Dungeons & Dragons Online* is about to be born. Turbine Entertainment Software (of *Asheron's Call* fame) is working with Wizards of the Coast, Hasbro, and Atari to develop the ultimate D&D multiplayer game. Aiming for a mid-year 2005 release, the system will plunge users through both solo and party-based play. Here's the thrust of the game:

First, create a character you want to play. The game designers aim to keep all the core races available, along with other familiar options including: skills, feats, multi-classing, and prestige classes. Second, go on an epic-style adventure—including many dungeon crawls—in the *Eberron Campaign Setting*. Finally, fight! The initial release focuses on pure D&D combat with an eye towards making it smoother and faster than any system ever available anywhere else.

Not everything can make it into an initial release, but magic item creation and Epic Level characters are planned for later versions. For more information on *Dungeons & Dragons Online* check out **www.ddo.com**. –S.B.

DUNGEON MAJESTY

Chicks who roll, rock! The best D&D adventure films this year feature four women, their DM, and some hot dice action. These short films, available at **www.dungeonmajesty.com**, take "Let me tell you about my character" to the next level.

Cheesy effects, costumes, cartoons, and mega guitar chords get interspersed between actual role (and roll) playing—think Wayne's World meets D&D. The casting credits are written up as character sheets; even the DM gets one.

Dungeon Majesty's well-rounded party also hosts public appearances around California, including film screenings, shoots, and interviews at events like Gen Con SoCal. Check out the site for their upcoming events schedule and more. Die-hards can also send in a self-addressed stamped envelope to join the *Dungeon Majesty* fan club at: Dungeon Majesty, P.O. Box 1994, Hollywood, CA 90078. –S.B.

RACKHAM-SMACK'EM!

Like we needed a reason to buy more Rackham minis.

The board game *Hybrid* puts Rackham's best, phantasmagorically elegant foot forward. Players choose either the pistol-brandishing knights of the Lodge of Hod or the creeped-out Clones of Dirz, and slug it out in booby-trapped clone-atoriums. The game comes with a handful of troops as well as both *Hybrid* and *Confrontation* game cards. The *Space Hulk*-esque game boards are seriously versatile, and could come in handy for a number of gaming applications. These two-sided lab tiles are lavishly rendered, and can be set up differently for a number of scenarios.

Hybrid is a great entry point into one of international hobby gaming's most lush worlds. Learn more about *Hybrid*, *Confrontation*, and Rackham's amazing minis at http://www.confrontation.fr. –K.H.

WINTER FANTASY

You asked for it, you got it. After some frantic polling to figure out exactly when and where to hold the RPGA's legendary winter roleplaying hoedown, Winter Fantasy 2005 will take place from January 27th to the 30th, in Alexandria, Virginia—or more precisely, Crystal City, near Reagan National. This will only be the second year that Winter Fantasy hits the East Coast, but the current roster promises the same blizzard of gaming goodness as the first. (With ideally a little less actual blizzard this time around.) Following up on last year's star-studded Eberron sneak preview, Winter Fantasy 2005 will kick off the latest installment in RPGA's D&D Campaigns, Eberron Mark of Heroes. You'll get four chances to play in the new campaign setting, including the first delve event, *Death in Darguun*.

Winter Fantasy 2005 will also deliver a full plate of Living Greyhawk play, including the Open Fiesta Slot and a new Living Greyhawk delve called *Jungle of Lost Ships*. Legacy of the Green Regent is back again, too, with a 10th-level kick and a *Ruins of Karse* delve event. You can also watch for a full slate of Living Force, Living Death, Living Arcanis, Living Kingdoms of Kalamar, and Living Spycraft. Winter Fantasy also welcomes back the work of the Game Mechanics, with the premiere of a new d20 Modern campaign. –P.H.

MONGOOSE
INFANTRY
DEMO TEAM
Do you have what it takes to smash the barbarian horde, slice up a gang of rival mutant-wanna-bes, or squash a bug invasion? Well, now you'll get your chance! Mongoose Publishing is proud to announce the Mongoose Infantry, a Demo Program promoting the hugely successful Mighty Armies, the brand new Gangs of Mega-City One, much anticipated Starship Troopers tabletop wargame, as well as our Roleplaying Games, including Paranoia XP!
JOIN UP TODAY!
Do you have what it takes to be a Trooper in the Mongoose Infantry?
SIGN UP NOW!
http://www.mongoosepublishing.com/demoteams/
MIGHTY ARMIES
GANGS OF MEGA-CITY ONE
PARANOIA xp
STARSHIP TROOPERS
Available Now!
Available Now!
Available Early 2005!
MONGOOSE PUBLISHING
www.mongoosepublishing.com

RPGA UPDATE

by Stephen Radney-MacFarland
RPGA Content Manager

D&D Open Championship team Aqua Teen Hunger Force show off their special *Player's Handbook* trophies at Gen Con Indy 2004

D&D development guru and former *Dragon* editor-in-chief Jesse Decker ponders the bad guys' next move during the 2004 D&D Open Championship.

Over the last few issues the RPGA Update has been devoted to explaining the overall structure of the organization, detailing some of the terms we bat around, and the cool rewards you can get just by playing D&D with the RPGA. This month I've been tasked with presenting some event highlights, both past and future. I'll start out with something you can really sink your teeth into, especially if you're looking to fill your 2005 D&D calendar.

Winter Fantasy, January 27th to 30th

In *Dragon* issue 325 you learned that some events have a multiplier on D&D Reward points. These are our "big shows," and one of them is right around the corner.

This year the Washington D.C. metro area is hosting Winter Fantasy, a show that celebrates D&D and the RPGA. We'll be gathering at the Doubletree Hotel Crystal City (300 Army Navy Drive, Arlington, VA 22202-2891) for an exciting four-day weekend of gaming that includes the launch our worldwide Eberron campaign, *Mark of Heroes*, sneak peeks on next year's D&D products , and whole heap of d20 System roleplaying and *Dungeons & Dragons Miniatures* events.

If you're coming from out of town, the hotel is offering a special rate. Give them a call at (703) 416-4100, and use the code "WOC."

Visit the RPGA website (**rpga.com**) to learn more about the show's highlights and check out the event grid.

RPGA Eberron Play

So you have the *Eberron Campaign Setting*, played the *Forgotten Forge* at Worldwide D&D Game Day, maybe played the follow up adventures *Shadow of the Last War* and *Whispers of the Vampire's Blade* at an RPGA home event, but you want to play more. You want to know what's next.

Mark of Heroes is next.

The newest offering from our D&D Campaigns program, *Mark of Heroes* lets you make an Eberron character that you can play at almost any RPGA event around the world. Not only does the RPGA produce adventures for the campaign, it also allows an RPGA DM to create his or her own storyline by way of the DM's Mark adventures: monthly offerings that allow your DM to run whatever devious plots happen to hatch in his or her imagination.

The campaign standards and some pre-generated fastplay characters are available on the RPGA website now. The campaign also supports psionic kalashtar characters and provides a *Mark of Heroes Psionic Primer* by Bruce Cordell to help DMs new to psionics navigate that rules set. That primer is a downloadable PDF document located on the RPGA website.

Starting in February the *Mark of Heroes* campaign goes to special events around the world. Keep your eye on the RPGA calendar on the website to find play venues near you.

Competitive D&D?

While campaign play is definitely a favorite of the rank-and-file RPGA membership, we also run a very popular completive play program. RPGA Eberron gaming started this past Gen Con Indy 2004 with the D&D Open Championship event, *Shards of Eberron*. For those not familiar with the D&D Open Championship, it's the only official *Dungeons & Dragons* tournament. Groups compete against a deadly adventure and each other to win the top prize. This year's adventure, authored by Andy Collins and James Wyatt, pitted Eberron heroes against the machinations of a megalomaniac set on unleashing the power of ancient dragonshards on the war-weary peoples of Khorvaire.

Hundreds of players gathered to compete in the event, and some groups were even treated to the DM stylings of such D&D luminaries as Andy Collins, Bruce Cordell, Jesse Decker, and others. A happy few even thwarted the villain, and of those who did, one team stood out as the best: Aqua Teen Hungerforce. Team members Jeremy Best, Bryant Cobarrubias, Ron K. Janik, Joe Jolly, Richard Mickwee, and Ron Serio slugged it out with such skill and daring they earned top bragging rights and a host of prizes, including a special golden-sealed *Player's Handbook*!

Aqua Teen Hungerforce plans on competing in next year's D&D Open Championship to defend their title. If you think your group has the moxie and D&D savvy to deny them the prize, you should attend Gen Con Indy 2005 for the chance to make your mark on the Eberron setting.

The World of Catan®

Just Got Bigger!

Visit Catan Online Today
www.catanonline.com

Play Catan with people from around the world with the most faithful translation of the award-winning *The Settlers of Catan*® board game.

- Single-player download and online multiplayer versions available.
- Multiplayer version offers 3 modes of play: Quickmatch with other Catan players, play versus the computer, and play with your MSN Messenger® friends.
- Customize the game to match your skill with up to 9 unique difficulty settings.

msn Games

Coming December 2004

CATAN ONLINE™

"Catan Online" and "The Settlers of Catan Online" are either registered trademarks or trademarks of Microsoft Corporation in the United States and/or other countries/regions and are used under license from Catan GmbH. "Catan" and "The Settlers of Catan" are copyright and trademark properties of Catan GmbH. All rights reserved. Designed by Klaus Teuber. Based on "The Settlers of Catan" boardgame published by Mayfair Games, Inc., Kosmos Verlag, and other licensees of Catan GmbH. Microsoft, MSN, and the MSN logo are either registered trademarks or trademarks of Microsoft Corporation in the United States and/or other countries.

FINAL FANTASY I & II
DAWN OF SOULS
EXPERIENCE THE POWERS OF THE ORIGINAL FINAL FANTASY WITH ALL-NEW STORYLINES AND GAME ELEMENTS THAT BRING THESE HEROIC ADVENTURES TO LIFE. FINAL FANTASY I AND II: DAWN OF SOULS. ONLY FOR GAME BOY ADVANCE.
EVERYONE
E
CONTENT RATED BY ESRB
Fantasy Violence
Language

© 1987, 1988, 2004 SQUARE ENIX CO., LTD. All Rights Reserved. FINAL FANTASY is a registered trademarks of Square Enix Co., Ltd. DAWN OF SOULS and the SQUARE ENIX logo are trademarks of Square Enix Co., Ltd. TM, ® and the Game Boy Advance logo are trademarks of Nintendo. ©2004 Nintendo. www.nintendo.com

WHO ARE YOU?
XII
XII
IX
III
IX
III
GAME BOY ADVANCE SP

by Kyla Ward
illustrated by Andrew Hou

TOMB RAIDER

REAL-WORLD TOMBS IN D&D

Picture a city on the edge of a vast desert. This desert conceals the tombs of an ancient civilization, filled with treasure and protected by traps and curses. The potential bounty is so rich that professional treasure hunters live in the city, their exploits followed by an admiring population who consider them celebrities, but who nonetheless must pay taxes on their earnings. The most experienced write guidebooks describing the usual locations and protections of the tombs, and the demons and undead that infest them.

A location in your campaign? Try Thebes or Cairo in the 13th century c.e.

Ancient, treasure-filled tombs feature in almost every fantasy world, yet they also happened to exist in such real-world countries as Egypt and China and have provided inspiration for all subsequent fantasy creations. Thus, examining such real-world tombs might provide useful information to tomb-building Dungeon Masters and grave-robbing players alike.

An Overview of Real-world Tombs and Tomb Robbing

The ancient Egyptians and Chinese built elaborate tombs because they held a sincere belief in the continued existence of the dead and their ability to affect the material world. These peoples believed that a fine tomb sustained the deceased in the afterlife, and used the hardest stone and the most precious metals and gems to ensure the tomb would last forever. They provided the dead with everything they might need, from food and clothing to weapons, jewelry, and vehicles. They also went to great lengths to protect the tombs of their ancestors from more worldly threats, like encroaching animals and sacrilegious thieves. Disturbing a tomb after a burial disrupted the afterlife and this justified any precaution, no matter how extreme.

However, building such magnificent tombs inevitably attracted tomb robbers. In 1107 B.C.E., when the necropolis at Thebes (known today as the Valley of the Kings) was at its height, a great scandal occurred. The priests and the Pharaoh discovered to their horror that the artisans constructing the current royal tomb had turned their skills to despoiling the tombs their fathers and grandfathers had worked on before them. The robbers went to the extent of digging tunnels between tombs, leaving the seals on the entrances intact. Modern archeologists discovered these tunnels and even found a papyrus recording the tomb robbers' trial. These thieves were among the first professional tomb robbers.

Two millennia later, when a different culture had taken over Egypt, tomb robbing became a profession. Tomb robbers were called, in Arabic, *mutalibun*, "treasure hunters." The fact was that tomb robbing commonly only proved illegal when the robbed tombs belonged to a group currently in power. However, even when legal, robbing a tomb was rarely easy.

Real-World Tomb Defenses

The first challenge tomb robbers often faced was locating a cemetery. Large cities always needed cemeteries close by, but easy access risked robbery and vandalism. Most ancient cultures fortified and guarded their cemeteries, placing them in valleys or on islands if possible. Religious beliefs also played a part; for example, the ancient Egyptians believed that the underworld lay in the West where the sun set, so they placed the necropolis of Thebes on the West bank of the Nile. The fame of this particular cemetery persisted long after the last Pharaoh was buried there, so when the *mutalibun* came along, there were plenty of legends telling them where to look.

The tomb robber then had to pinpoint an individual tomb inside the cemetery. To protect a tomb simply and effectively, architects often buried them, leaving no marker and keeping no records. Only one tomb at Thebes, the comparatively humble tomb of Tutankhamen, survived until modern times intact for that reason. Although Tutankhamen is famous now, at the time of his death he was merely a teenager, succeeded by a powerful man who buried him as quickly and simply as possible and suppressed all records of his reign.

The First Emperor of China, who reigned in the 3rd century B.C.E., went to even greater lengths to protect his tomb. His workmen covered his "burial palace" with earth and landscaped it to look like a natural hill. The ancient Chinese chronicle, *Records of the Historian*, written by Ssma Qian in the 2nd century B.C.E., relates that after the Emperor's death, his successor had all the workmen shut in the tomb to die so details of the tomb's location and treasures would never be revealed. Archaeologists rediscovered this tomb near modern-day Xian and unearthed the famous "terracotta warriors" from its forecourt.

Records of the Historian also says that the First Emperor had crossbows set up within his tomb to fire when triggered by an intruder. As the tomb itself has not been excavated, no one knows if this is true, but the ancient Chinese certainly had the technology to do it. If it is true, it means that the passageways and halls of the tomb remained open after the burial, while in Tutankhamen's tomb,

COMMON EGYPTIAN CURSES

"That the crocodile shall assail him in the water, that the serpent shall assail him on the earth, the one who will do something against this tomb."

"Whoever shall transgress the decree of the God for the consecration of this monument, Thoth touches the enemy, he shall be punished by the fire of *iHwt*."

—Translated from Maledictions et Violations de Tombes.

"Death shall come on swift wings to him who disturbs the peace of the King."

"It is I who hinder the sand from choking the secret chamber. I am for the protection of the deceased. And I will kill all those who cross this threshold into the sacred precincts of the Royal King who lives forever."

"Let the hand raised against my form be withered! Let them be destroyed who attack my name, my foundations, my effigies, the images like unto me!"

—Three reports of the supposed curse engraved upon King Tut's tomb.

ORIGINS

International Game Expo

14,000 ATTENDEES

3800 EVENTS

250 EXHIBITORS

4 DAYS OF GAME-PLAY

JUNE 30-JULY 3, 2005

GREATER COLUMBUS CONVENTION CENTER

COLUMBUS, OHIO

VISIT US AT WWW.ORIGINSGAMES.COM

the only passage was filled with rocks and sand. The builders of the Emperor's tomb probably believed the dead needed as much space as the living. In the tombs of the much later Ming dynasty, the builders left the passages open because they intended the tombs to hold more than one person.

In his 13th century book *The Revelation of Secrets*, the *mutalib* Al-Jawbari described entering an Egyptian tomb containing a collapsing staircase and a deep pit covered by a revolving flagstone. The revolving flagstone is notable because it solves the problem of resetting traps in a buried tomb. Archeologists discovered a number of deep pits in tombs at Thebes. In the tomb of the Pharaoh Merneptah, this pit was cut into the rock at the entrance to the tomb proper, at the base of the sloping entrance passage. It served the dual purpose of collecting water during the infrequent desert storms and complicating any attempt to enter or exit the tomb.

Curses

Ancient tomb builders also attempted to protect the dead with magic. Sometimes they called upon the gods, sometimes upon the wrath of the deceased himself. The books of the *mutalibun* often contained spells and talismans to ward off the attacks of the spirits guarding the tombs. The ancient Chinese believed the spirits of their ancestors returned if not shown proper respect, punishing their descendants with disease, infertility, and famine.

The classic magical tomb protection is the curse. Most curses, placed above the entrance, condemn all who pass inside to a terrible fate. When Tutankhamen's tomb was opened in 1922, rumors spread of a curse carved on the lintel of the first chamber, which magically vanished after the chamber was breached. Some curses, like that of *'Ankhm'ahor* (see the related sidebar), only appear some distance inside the tomb, presumably for shock value. Aside from just curses, the Theban necropolis and the valley of the Ming tombs demonstrate all the principles of tomb protection, each in a unique setting. Of course, to the people who built them, archaeologists would probably seem like just another gang of tomb robbers out to plunder the possessions of the dead.

The Great and Noble Necropolis of Millions of Years of Pharaoh

The necropolis of Thebes truly deserved the title "City of the Dead." It contained the Valley of the Kings, the Valley of the Queens, and all the intervening hills, which were riddled with the tombs of earlier dynasties and those of wealthy private citizens. It also contained temples in which offerings were made to the dead, one containing the headquarters of the master of the necropolis, the Prince of the West, a position both priestly and military. He, the temple priests, and a special force of Nubian guards known as the *Mazoi*, lived permanently within the necropolis. Five walls surrounded the necropolis, and trespassing was punishable by beating and imprisonment.

In the year 1107 B.C.E., in the reign of Rameses IX, the mayor of the city of Thebes claimed that security in the royal necropolis across the river had become so lax that thieves had robbed many of the tombs. The Prince of the West, a personal rival of the Mayor, commenced a massive investigation of every tomb within the grounds.

At this time in Egyptian history the Pharaohs no longer lived in Thebes but in the new city of Tanis. Their tombs were still in the Valley of the Kings, but without the presence of the court and the royal army, Thebes suffered from food shortages and the attacks of desert bandits. Even the artisans who constructed the royal tombs found life difficult. The Prince of the West discovered these men making side trips from their work sites into nearby tombs. These workers would later sneak back into the necropolis at night and remove burial treasures. The Prince of the West uncovered a wide-ranging conspiracy including ferrymen who took the stolen goods across the river to the city and merchants who bought them.

It is no surprise that such a massive conspiracy was revealed, as robbing tombs in the necropolis would have been a considerable feat. The typical royal tomb formed a series of chambers and passages on a single axis cut deep into the solid rock. The entrance passage sloped down toward the burial chamber and generally contained steps bisected by a smooth ramp. The funeral party dragged the sarcophagus down this ramp. The longer a Pharaoh lived, the longer and more elaborate his tomb became; so Tutankhamen lay in a tiny four-chamber tomb, but Rameses IX himself had a huge tomb with side chambers and towering columns.

The internal chambers had wooden doors hinged to the stone and fitted with locks. The ancient Egyptians used straightforward sliding bolts, nonetheless quite effective when sealed with molten bronze. The doors were then completely plastered over to make them look like just another wall of the tomb. Another common precaution was to place the sarcophagus at the bottom of a pit in the burial chamber, covered by a massive stone lid. In the tomb of Rameses XI the sarcophagus pit was nearly 30 feet deep.

THE CURSE OF 'ANKHM'AHOR

"As to anything you might do against this my tomb of the necropolis, it will be done the same against your property for I am an excellent lector priest, knowing the book, never was any efficient magic hidden from me. As to all people who will enter into this tomb in a state of impurity . . . I will seize him forcefully as a bird, the fear of me is cast in him, so that spirits and those upon earth see and fear."

—*"The Mastaba of 'Ankhm'ahor at Saqqara" in* Excavations at Saqqara, Vol. I

LET THE CYNWÄLL ENTER THE LEGEND...

RACKHAM offers an exceptional experience to all fantasy enthusiasts with the *Syd de Kaïber* boxed set: a limited edition miniature (5000 copies) and an exclusive, previously unreleased novel. Syd de Kaïber is the first Cynwäll elf miniature for both the *Confrontation*® skirmish game and the forthcoming *Rag'Narok*® battle game. The novel tells of Syd's exploits at the sides of the valiant Lions of Alahan and Griffins of Akkylannie in their struggle against the Living dead of Acheron.

A HERO...
...AND HIS TALE

RACKHAM®

www.rackham.fr

CONFESSION OF A TOMB ROBBER

"I went to the tombs of the west of No with the thieves who were with me . . . We brought away the silver and gold which we had found there in the tombs, and the offering vessels which we had found them in, carrying [our] chisels of copper in our hands and opening the outer coffins with [them]. We brought away the inner coffins on which there was gold, and we broke them up and set fire to them by night inside the tombs. We made away with the gold and silver which we found on them and took it and divided it up among ourselves."

—*From* The Great Tomb robberies of the Twentieth Egyptian Dynasty

The Prince of the West's investigation led to a long series of trials and punishments (see the Confession of a Tomb robber sidebar). According to records, the court tortured male and female suspects but found some innocent and released them. Some defendants swore oaths, saying, "If I speak falsely, may I be mutilated and sent to the garrison in Ethiopia." In ancient Egypt, many crimes shared this penalty. Some others swore, "May I be placed on top of the wood." Most authorities think this means the Egyptians impaled tomb robbers on stakes. Regardless of the consequences, this conspiracy caused such an outrage that the Pharaoh took custody of one group of offenders to oversee their punishment personally.

Longevity Mountain

In the 16th century C.E. the Ming dynasty ruled China. Yong Lo, the third Ming Emperor, moved the capital to the northern city of Beijing for political reasons. His Empress died shortly before the move, so he needed to found a new royal cemetery almost immediately. The story goes that the Emperor went hunting on his birthday in the wooded mountains north of the city. He stopped to rest by a river in a valley, and so many peasants passed by and wished him a long life that he named the overhanging peak "Longevity Mountain" and entombed his wife in its shadow.

At the height of its use, the cemetery contained thirteen imperial tombs. Painted tablets marked its boundary in the mountains and a huge wall ran across the mouth of the valley, the wall's center dominated by the "Great Red Gate." Beyond this, a single road led up through a Spirit Way, a double row of massive stone images of guardian beasts and soldiers designed to scare away evil spirits. The road then entered the "Dragon and Phoenix Gate" and branched off toward the different tombs.

A large, permanent staff who lived in villages within the cemetery's ground tended the site, but not by choice. These guardian families were forcibly relocated onto the site of each new tomb. They existed solely to care for the tomb grounds, and were forbidden to till the sacred soil, hunt in the sacred woods, or fell their timber. As such, they subsisted entirely on charity provided by the state. To add insult to poverty, when members of these guardian families died, their bodies were taken out of the valley through a special side gate for burial in common soil, while their decedents were forced to carry on the work.

Having a population of disaffected peasants living on top of the vast wealth buried with the emperors might seem unwise, but each tomb also had its own guards, rotating from the main garrison of seven thousand and its presiding Imperial General. This army was stationed in the settlement of Changping a short distance outside the wall. The guards enforced several strict laws, most notably that anyone who failed to dismount at the Great Red Gate suffered one hundred strokes with a bamboo cane. Tomb robbers were flogged to death and condemned to the seventh layer of Buddhist hell along with cannibals.

On major festivals, sometimes the Emperor himself made the two-day journey from Beijing to perform rites in honor of the imperial ancestors. Temples for this purpose fronted each tomb. Huge mounds planted with grass and trees covered the tombs themselves.

Of the thirteen tombs, archaeologists excavated only one. They found the tomb of the Emperor Wan Li completely intact—and that included its protections. The offering temple stood in front of an 87-foot-high mound. The archaeologists knew the entrance to the tomb could be anywhere inside it. As they tried to decide where to start digging, they eventually noticed a number of the trees growing on the mound had tilted due to subsidence. They dug beneath and found a paved passageway filled with earth, leading to a huge set of doors. They later discovered two alternative entrances. These led to subsidiary burial halls, built in case any Empresses outlived the Emperor, allowing her to be buried with out reopening the Emperor's burial hall and insulting his spirit. The two women who shared Wan Li's burial hall both died before him, their bodies preserved until his own internment.

The builders used white marble throughout the tomb. All doors were double, solid white marble panels each weighing between 6 and 7 tons on white marble hinges. Each had a self-locking mechanism that caused a stone slab to drop into a niche on the inner side of the door, acting as a bar, once it was closed. The archaeologists disabled these "locks" by threading a thin, extremely strong wire through the crack between the doors, which they looped over the slabs and used to lower them to the ground.

The central hall contained three white marble thrones for the Emperor and his consorts. Huge porcelain oil lamps stood in front of them. When discovered, the lamps contained oil and wicks, indicating that they had gone out through lack of oxygen after the sealing of the tomb. In the burial hall, the Emperor and Empresses lay in

TOMBS IN D&D

The distinctive cultures of Egypt and China inspire many fantasy realms directly, such as Mulhorand in the FORGOTTEN REALMS or Rokugan from *Oriental Adventures*. Feel free, however, to use the material in this article to design challenging tombs any place in your campaign world where people bury their dead. Both cemeteries adapt easily for use as either actively used or "lost" locations, and to a wide variety of terrains. Imagine, for instance, an Egyptian-style tomb carved into a glacier or the burial halls of the honored dead housed deep underground.

lacquered coffins on a marble dais, surrounded by precious things.

Into the Underworld

Adventurers should take into account a variety of unique factors when planning to infiltrate a tomb.

Check the Obituaries: Successfully exploring a tomb requires advance research and thorough preparation, perhaps more than for any other kind of dungeon. Your party should make every effort to discover information about the tomb before even thinking of heading to the cemetery. Clerics and wizards might check accessible libraries, rogues and bards could dredge for rumors among the local population, or the party could consult a specialist sage to pinpoint a tomb's location as accurately as possible. If your goal lies in a currently used cemetery, be wary of tipping off the authorities by such activities. At the same time, your party should take advantage of all possible sources of information including talking to workmen and even the recently bereaved.

Beware the Walking Dead: Tombs seldom host ghosts and specters for the simple reason that people seldom die there (except workmen and tomb robbers themselves). On the other hand, ghouls and wights prefer lairing in cemeteries. Plaster seals on tomb doors and massive sarcophagi protect against corporeal undead as much as human intruders. Placing holy symbols around the burial and consecrating the tomb also hinders ghouls and wights. If your party enters a cemetery with sealed doors and lots of symbols prominently displayed, you should prepare for the undead they likely ward against.

Vampires also favor cemeteries, especially near large cities. Bound to their coffins and the soil of their graves, few things assist vampires more than luxurious tombs protected with all manner of traps, which they easily bypass in gaseous form on their nightly outings.

Undead might also appear as tomb guardians. This assumes the culture that constructed the tomb accepted necromancy in a worthy cause.

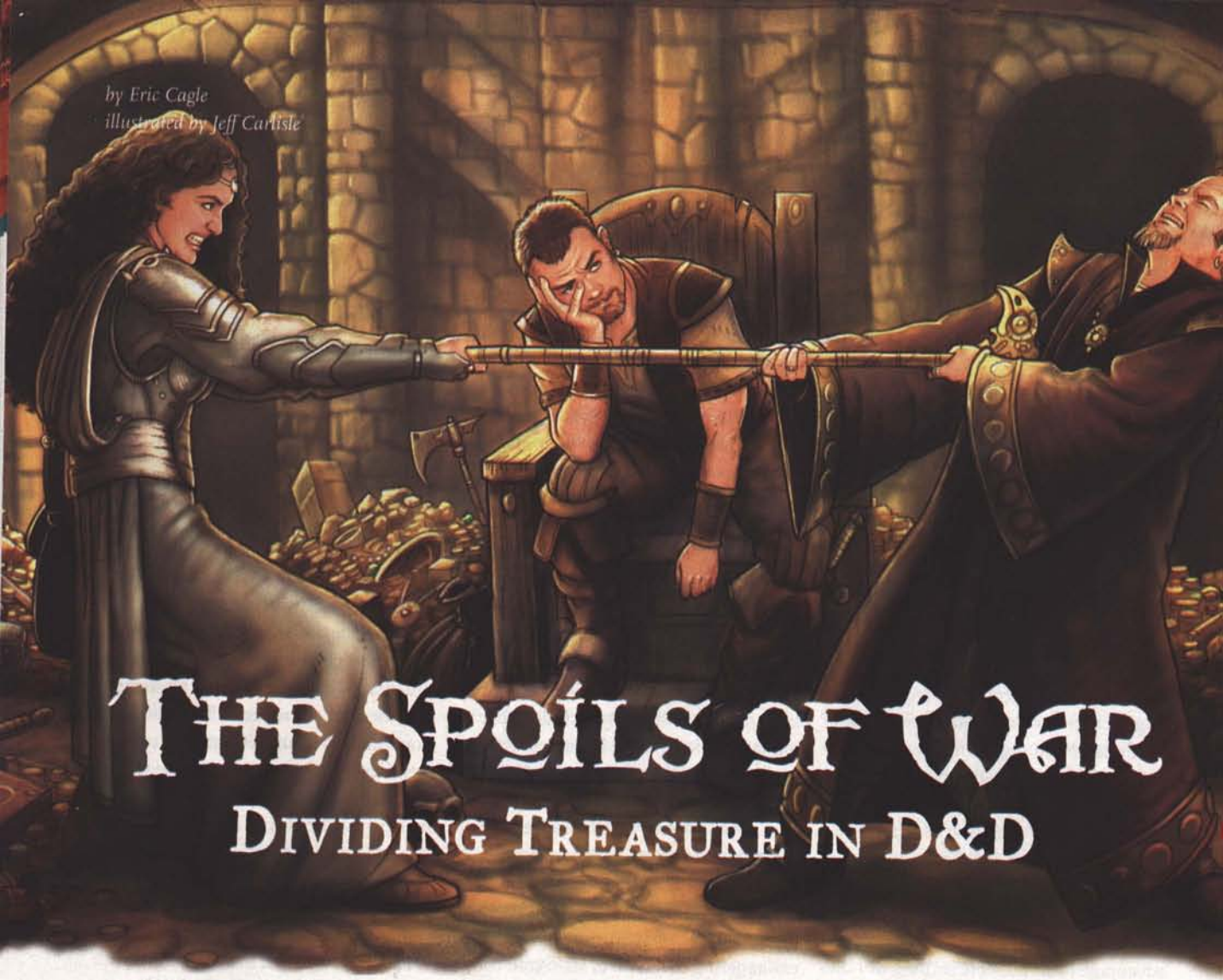
Avoid Deathtraps: The likelihood of traps demands the party include either a rogue with the Disable Device skill or a spellcaster capable of casting spells like *find traps* or *find the path*. Party members should also equip themselves with a variety of detection spells, especially *detect undead*, as well as *dispel magic*. Magical traps allow the tomb-maker to unleash havoc upon intruders without endangering the tomb or its sacred contents. A *fire trap*, *glyph* spell, or *symbol* spell only damages the robbers who trigger it, unlike a deadfall or a collapsing ceiling. More exotic protections are also available, such as the *forbiddance* spell. This prevents spells like *teleport* or other magical penetration into the tomb, and any intruder whose alignment differs from that of the caster suffers automatic damage.

Otherwise, keep the emphasis on spells and equipment effective against stone walls rather than living beings. If your research indicates a buried tomb, invest if possible in the *move earth* spell or a *lyre of building*. Spells like *stone shape* and *passwall* also stand out, especially considering *knock* fails in situations where the builders plastered over the doors or never meant solid stone slabs to be moved again. If any members of the party possess the Craft (blacksmithing) or Craft (stonemasonry) skill ensure they bring along their tool kits. In addition, distribute pick axes, shovels, and crowbars throughout the party. A fighter or a barbarian's raw strength might end up saving the day.

Paths of the Dead: In a large tomb, a ranger may find tracking worthwhile. Footprints might not show on solid stone floors, but soot from the torches and flowers dropped in that last procession might lead to the true burial chamber rather than a false or unused one.

Unliving Ambushers: Expect any intelligent creatures in a tomb to exploit its layout. Take especial care to clear out the tomb as you go, preventing any occupants from cutting off your escape. However, successfully bottlenecking the enemy in these circumstances means that they have nowhere to go but deeper into the tomb and, presumably, closer to your goal. Turning undead within a tomb can be especially helpful in this respect. Although, of course, none of this concerns an incorporeal enemy or one that can move through a tomb unhindered by its restrictive paths and traps, allowing monsters like ghosts and gaseous vampires to use their abilities to devastating effect in such terrain.

by Eric Cagle
illustrated by Jeff Carlisle



The Spoils of War

Dividing Treasure in D&D

Loot. Riches. Treasure. By far one of the most satisfying parts of any D&D game is counting up and dividing the treasure after your party completes an adventure. Many players look forward to each piece of copper, silver, and gold, and they especially covet any magic items a horde might contain. Indeed, getting treasure is an important part of the game, allowing characters to increase in power as they advance in level. Without magic items, a character of a given level lags behind when compared to those with the appropriate amount of magic gear. This article discusses the time-honored tradition of divvying up the loot, different methods for doing so, and the pros and cons of each method.

Dividing Treasure

So you kicked down the door, killed the monster, and happily began counting out the beast's horde. Once you finish counting, though, how does your group divide the spoils? For most groups, splitting the party treasure is a straightforward affair. However, for others, treasure division leads to an encounter fraught with peril. Does everyone get an equal share, regardless of what each individual did in combat or what each character desires; do characters only receive weapons, armor, and magic items they can use best; or do items go into a common pool from which any party member may draw? The following suggestions present a number of techniques for dividing treasure, including what's good and bad about each.

Equal Effort, Equal Share

The most balanced way of dividing up treasure is to do so equally. This begins with tallying up the total gold piece value of everything and then, after selling the treasure, giving an equal share to each party member. In order to use this method, the players (or DM) should use the prices listed in the *Dungeon Master's Guide* to come up with a complete total, then divide accordingly. On the upside, this method gives an equal share to all characters, regardless of what they might or might not have done. However, this method might deny characters access to particularly useful items that they find if all the pieces are sold off to generate a pool of money. Of course, there's nothing stopping a character from giving away his portion of the money to keep a particular item as long as everyone in the group approves. This method also becomes less

effective if the DM does not give you the full value for each item.

Divided by Need and Skill

This method takes into account the needs and skills of each member of the adventuring group. Coins, gems, and other forms of money can be easily divided, but who gets that *+2 flaming longsword* and *wand of fireball*? Obviously, certain members in the party might ask for (or demand) magic items that fit their class—the fighter probably lays claim to weapons or armor while the wizard craves items that boost his Intelligence or spellcasting ability. Rogues and bards have a bit more leeway, as their skills, talents, and abilities allow them to use a wide variety of magic items, although they do tend to focus on items that improve their stealth, Dexterity, or Charisma. Clerics gravitate toward items that boost their healing and turning abilities or that have the holy (or unholy) descriptor, while the barbarian bashes aside anyone who even thinks of keeping the greataxe. In short, each character should get first choice for magic items seemingly designed with his class in mind. If two or more characters want—and can use—the same item, the group must use another method of division to decide who ultimately gets it.

Buy It From the Bank

In this method, the party as a group assumes initial ownership of all treasure, but a character can then purchase an item from the group whenever he wants (as long as he can afford it). After the party tallies the treasure's total, each character gets an equal share in the form of credit and can then choose which items to buy based on the market price of the item. This method allows characters to save up for exactly the items they want, and it also keeps each character honest when it comes to paying a fair share for magic items. The characters need to have some safe house, bank, or other headquarters in which to store the items until purchased, although it's possible the DM might ignore the bulk and weight of treasure altogether (see the section Carrying All That Loot). The downside to this method is that characters might have to wait several adventures before saving up the necessary credit to buy the items they desire. This can set up the potential problem of keeping a character behind the effective power level of the rest of the group and then catapulting him ahead once he finally purchases an expensive yet powerful item. This system also suffers from powerful items sitting unused while the PCs march into danger.

To the Victor Goes the Spoils

One of the hardest to adjudicate methods of dividing treasure is to divide the treasure by the perceived effort of each individual character during the encounter in which the group found the treasure. In other words, only those characters who fought the hardest (or suffered the most) receive the lion's share of a given encounter's treasure. This can be difficult to adjudicate, and only the most trusting group of players can pull it off with any regularity. You should probably limit this method to a party composed of evil or chaotic characters, where selfish behavior is the norm. If conflicts arise, ask the players to make their cases and arguments in character rather than squabbling out of character. After all, you want the party adventuring, not fighting with each other every time they discover new treasure.

There are several ways in which to determine which character gets first choice. You could count the number of rounds a character actively participated in combat. You could also determine which character suffered the most hit point damage, either as a straight number or as a percentage relative to each character's maximum hit point total. It's also possible that the character who dealt the most damage or who made the killing blow on the largest creature gets the first pick. In this way the first choice can also go to the character who solved the puzzle, disabled the trap, talked his way past the guards, and so on.

Wizards, Spellbooks, and Dividing Treasure

There's an important rule in the *Dungeon Master's Guide* that sometimes gets overlooked when dividing the treasure of a character or monster that makes use of spellbooks (see Wizards and Treasure in Chapter 3 of the *Dungeon Master's Guide*). Essentially, the rule states that the DM should subtract the value of a spellbook and any material components from the average treasure value before he rolls up or assigns the rest of the treasure. He should also add the value of the spellbook and material components before assigning treasure, subtracting that amount from the remainder. In short, spellbooks are considered part of any hoard and should be treated accordingly.

Selling Loot

Selling treasure is an important part of D&D, and the rules have integrated it into the way that characters can advance. Every group eventually finds a magic item none of its members can use, and while some groups hoard everything they can get, most sell off such items for their gold value. The default selling price for a magic item is one-half its market price—less if the item, such as a wand or staff, does not have its maximum number of charges available.

Of course, this assumes the group has someplace it can sell its treasure. Most campaigns take this into account and simply assume the group can find a merchant, broker, alchemist, wizard, or temple in which to sell treasure without any fuss. Characters in these campaigns always get one-half the market price for magic items, and as long as they have the cash to spend they can find almost any magic item for sale.

If you want more realism in your campaign, you can make parting with treasure far more difficult. Chapter 5 of the *Dungeon Master's Guide*, for example, provides rules for the gold piece limit of any given town size—a hamlet lacks the assets that a large town has for buying and selling expensive items. In other words, when a group shows up in a hamlet with a bewildering array of

magic items, they probably can only get a fraction of what they want. The same goes with purchasing magic items. If a town has a 15,000-gp limit, attempts to purchase magic items more expensive than that most likely fail unless the DM decides (possibly as a plot point) that someone in the town has a copy of the desired item they are willing to part with.

The DM might also alter the price for items based on availability, economic status of the town, and the needs of the community. For example, a town noted for producing magic weapons probably asks (and pays) less for magic weapons, perhaps reducing the price by as much as half for minor and common items such as *+1 daggers* or *+1 longswords*. On the other hand, if a town finds itself in the middle of a continuing conflict, magic weapons might be in great demand, with none (or very few) for sale. In that situation, if the characters have one to sell they could get far more than half the price listed in the *Dungeon Master's Guide*. While it is up to the DM to decide the prices on items, he should let the players know up front that the costs of items might vary, so players don't get angry when they only get a fraction of a given magic item's value or they must pay more than the listed price.

Carrying All That Loot

One of the problems with finding a dragon's hoard—besides the dragon, of course—is getting all of the treasure out of the dragon's lair and back to civilization. A pile of gold does you no good in the middle of the wilderness, after all. Depending on your campaign, the reality of how treasure gets hauled can happen one of two ways.

Most campaigns assume some form of "hand waving" phenomenon, where the bulk and weight of treasure is essentially ignored, allowing the characters to haul 30,000 gold pieces plus all their magic items without hindrance or encumbrance. While by no means realistic, this method does speed up play and lets the characters move from encounter to encounter without worrying about the bags of loot they are struggling to carry. Some groups only ignore the weight and bulk of easily exchangeable currency, such as coins, gems, and jewelry, but take into account larger items such as weapons, armor, and odd-sized wondrous items.

For a more realistic game, the weight and size of treasure matters, and characters must be mindful of trying to carry too much or suffer movement penalties—or in extreme cases, tests to see if they become fatigued from the weight. 50 coins weigh 1 pound. Thus, the treasure from a typical 6th-level encounter (2,000 gp) weighs 40 pounds if it is all gold pieces. Divided up among a group of four adventurers, this breaks down to 10 pounds of coins per character. It doesn't seem like a lot of weight unless your character is already at the top end of his encumbrance load. Multiply this amount by the number of encounters per adventure, and you can see how your character must make some tough choices about what to carry and what to leave behind—if he wants his share of the loot!

A number of solutions exist to alleviate this burden. The most common method is to find someone else to carry it all, whether henchmen, hirelings, or pack animals. Mules and horses are ideal for hauling large amounts of treasure, as long as they can move around in the terrain where the adventure takes place. A character should remember to include the weight of his character and equipment before loading down a mount with additional weight from treasure.

The *bag of holding* is another very popular method of hauling around loot. Most adventuring parties can afford to buy at least one *bag of holding*, allowing them to carry an enormous cache of treasure without worrying about weight or encumbrance. *Tenser's floating disk* can also hold an incredible amount of weight at higher levels, allowing the group to load up with treasure and move along without any problems. Since the spell has a duration of 1 hour per level, a higher-level wizard or sorcerer should only have to cast it a few times per day. *Leomund's secret chest* also makes an effective method for transporting your treasure, 1 cubic foot at a time.

If you would rather not carefully track encumbrance, make sure your DM knows your feelings. If enough of the group feels the same way, he should reconsider the realistic (but somewhat time consuming) approach to hauling treasure. Your DM might disagree, however, so be prepared to buy yourself some mules or pick up that *bag of holding*. On the other hand, your DM might have a very specific campaign reason for forcing you to keep track of every pound your character carries that might not last more than an adventure or two. As always, just talk to your DM to attempt to work out a solution to a problem that might just be a short-term inconvenience.

The Stash

If a group of adventurers cannot sell its entire treasure haul, the characters need to find someplace to keep their treasure safe between adventures. Again, most campaigns assume the group has someplace safe from theft yet easily accessible in which to store all its gold and magic items. This might be the inn that the characters return to after an adventure, a temple of the

party's cleric, a wizard's keep, or some other friendly place that allows access without difficulty. If the characters are sufficiently high level they might have access to *teleport* spells. This allows them to store their stash in some otherwise inaccessible place, such as a vault buried deep beneath the ground with no entrances. This also means that characters must make their way back to the stash in order to swap out magic items that prove more useful for the adventure at hand.

Of course, there's nothing stopping the DM from making the characters' safe house not as safe as they would like. The person entrusted with keeping an eye on their stash might skim from the top or sell off magic items without their knowledge or permission. Just as adventurers frequently prowl for loot so to do their enemies, monsters, and thieves. The DM should avoid using this trick too often (such as twice in a campaign), as it can detrimentally affect a character's power progression—not to mention potentially anger the players!

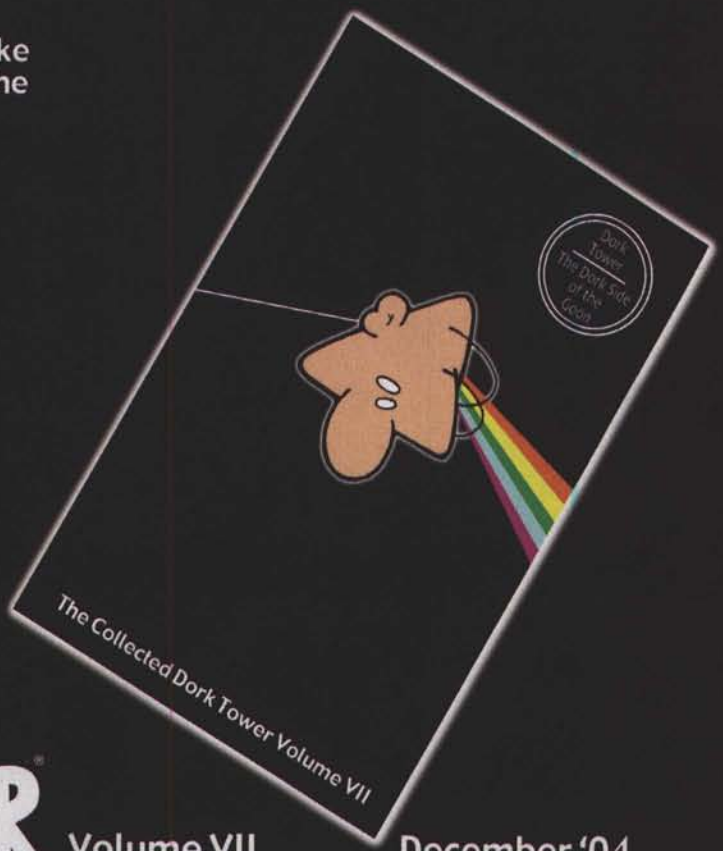
HAULING METHODS AND TREASURE WEIGHT

The following list shows some of the more common ways to carry treasure, including the weight that the animal, magic item, or spell can hold and the equivalent converted weight into coins.

Method	Weight Carried	Coins
Bag of holding		
Type I	250 lb.	12,500 coins
Type II	500 lb.	25,000 coins
Type III	1,000 lb.	50,000 coins
Type IV	1,500 lb.	75,000 coins
Horse, light		
light load	150 lb.	7,500 coins
medium load	300 lb.	15,000 coins
heavy load	450 lb.	22,500 coins
drag	2,250 lb.	112,500 coins
Horse, heavy		
light load	200 lb.	10,000 coins
medium load	400 lb.	20,000 coins
heavy load	600 lb.	30,000 coins
drag	3,000 lb.	150,000 coins
Warhorse, light or mule		
light load	230 lb.	11,500 coins
medium load	460 lb.	23,000 coins
heavy load	690 lb.	34,500 coins
drag	3,450 lb.	172,500 coins
Warhorse, heavy		
light load	300 lb.	15,000 coins
medium load	600 lb.	30,000 coins
heavy load	900 lb.	45,000 coins
drag	4,500 lb.	225,000 coins
Tenser's floating disk	100 lb./ caster level	5,000 coins/ caster level

If you don't kill the MEAT GOLEM, you can't take on the black pudding! HOW can you take on the BLACK PUDDING if you don't KILL THE MEAT?

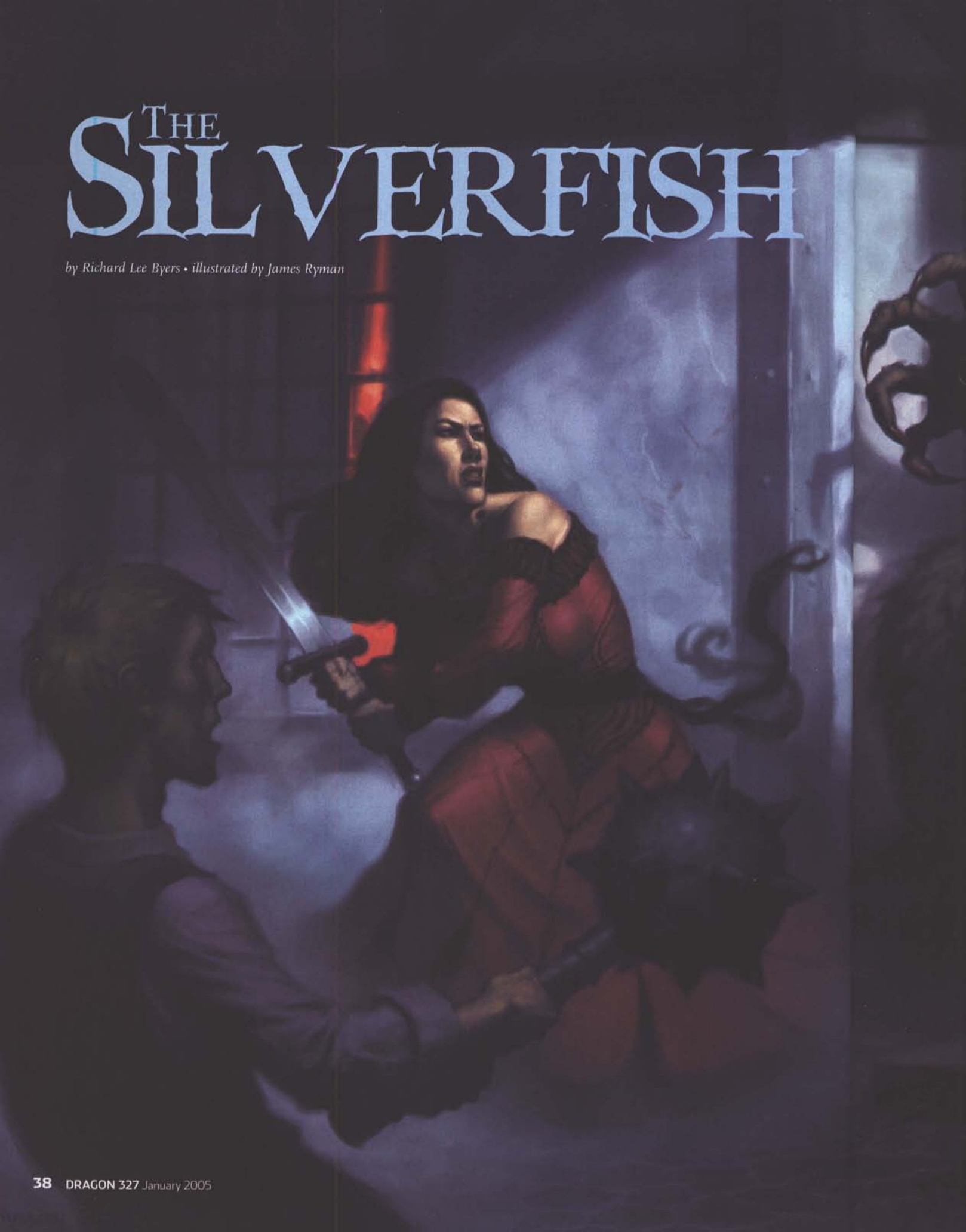
Dork Tower
The Dork Side of the Goon



The Collected DORK TOWER Volume VII December '04
HTTP://WWW.DORKTOWER.COM

THE SILVERFISH

by Richard Lee Byers • illustrated by James Ryman



Florid of face and fleshy of frame, Sir Glar Chelenov beamed when Pavel entered the wood-paneled chamber. "Welcome, Master . . . Shemov, is it?"

"Yes, Sir," Pavel answered. "I mean, no." He swallowed. "I mean, my name is Shemov, but I'm not entitled to be called 'Master' yet. I haven't completed my training."

"Still," said the magistrate, "you're devoting your life to the gods, and so deserve respect. Sit down and tell me how I can be of service."

"Yes, Sir." The lanky blond youth seated himself on the opposite side of the massive oak desk. The gleaming furniture smelled of polish. "I happened to be present at the Boot and Whistle tavern this morning when the Watch arrested a man named Kosef Demsk. I understand you issued the warrant."

Glar's avuncular smile cooled a bit. "That's correct."

"May I know why?"

Glar shrugged. "It's no secret. He murdered a fellow named Mivar Greyman. But why are you interested? Kosef's a known robber, extortionist, and killer, even if we King's men haven't been able to catch him at it until now. Scarcely a person whose downfall ought to trouble an aspiring priest."

"Perhaps not, but one night last summer I was playing cards in Rat's End—"

Glar snorted. "There's a pious occupation for a novice."

Pavel felt his face grow warm. "Sir, with respect, I'm sworn to Lathander. He requires virtue from his priests, but not austerity for its own sake."

"Be that as it may, any divine, no matter how callow, should have sense enough not to go slumming in Rat's End. It's dangerous."

"Yes, Sir, I found that out. Someone accused me of cheating. Kosef had been watching, knew I wasn't, and interceded for me. If he hadn't, the others might have killed me. Afterward, we struck up a sort of friendship."

The magistrate sighed. "Thus, you wish to aid him in return. That's understandable, but the truth is, you can't help him. The facts are damning."

"What are they?"

"Mivar was a dealer in gems. Early this morning, Kosef visited his shop, and they argued. When the quarrel grew heated, your friend drew his short sword, thrust it into Mivar's chest, and fled. Witnesses observed the altercation from start to finish."

"Some mages can cast spells of disguise. In fact, it's a common charm."

"Believe it or not, young man, we officers of the law are cognizant of that. Kosef left his sword sticking in the victim's body. Supposedly it's quite a distinctive weapon, enchanted, with a ruby pommel, and intricate figures graven on the blade."

"That . . . is his sword. But—"

"But nothing. The wretch is guilty. If you want to help him, pray for his soul. It's the only help you have to give."

The Boot and Whistle was nearly empty. Trade wouldn't pick up again until after sundown. Tana Farag sat at a table awaiting Pavel's return. She was a tall, thin woman with a plain, sorrowful face, long brown hair, and a habit of placing a naked dagger before her, ready to hand, whenever she sat down. A strong-arm bandit and bravo, she'd joined Kosef's gang after he'd done her some confidential but evidently extraordinary favor.

She looked up at Pavel, and her mouth twisted. "I see from your face that it's bad," she said.

"Yes." He sat down. "The magistrate said Kosef murdered someone named Mivar Greyman."

"What? That's stupid!"

"Why do you say so?"

"Mivar likes—liked to throw dice, but wasn't lucky. To cover his losses, he borrowed from us. But he always paid the debt, so why would we kill him?"

"I see what you mean. Here's what I thought was peculiar. Kosef allegedly stabbed Mivar in front of witnesses, and when he fled, he left his sword behind."

Tana snorted. "In other words, he acted like a panicky idiot instead of the cool-headed reaver he is. Did you tell the law it couldn't really have been him?"

> "The wretch is guilty. If you want to help him, pray for his soul."

"It wouldn't have helped. The King's men have wanted to pin something on Kosef for a long time, and now they've got him. If Mivar owed him money, that makes it worse, and the sword makes it much worse. I suppose that in theory, even such a unique blade could be duplicated, but the weapon that killed Mivar is no copy. I looked on when the Watch broke down the door to Kosef's apartments. He didn't have his sword. He had to try and hold them off with a chair."

Tana scowled. "So you're saying he is guilty?"

"No, but it's a puzzle. Kosef wears that sword every waking moment. He once told me he sleeps with it under his hand. How, then, did someone spirit it away?"

"Magic."

"Maybe, but his apartments have wards to block out hostile sendings. That didn't keep the guards from bashing the door down, but no spell or spirit should have reached him."

She scowled. "Well, you'll have to figure it out fast. The law won't waste time putting Kosef on trial."

Pavel blinked. "Me? Tana, I feel badly about this, but I don't think there's anything more I can do. I'm no thief-taker."

"You're clever."

"About books, perhaps. About theology, metaphysics, and history." Plainly, his teachers thought so. It was why they were grooming him for a life of scholarship. "But that has nothing to do with this."

"Clever is clever. Look, are you scared?"

"Actually, I wasn't. I simply felt unequal to the task. But now that you mention it, if I meddle in this, I'll have reason to be afraid, won't I? Because in all likelihood, the only way to win Kosef's freedom is to expose the true murderer, who would no doubt kill again to protect himself."

"The Temple of the Dawn has a master-of-arms teaching you novices self-defense, doesn't it? And you'll have me watching your back. Please, Pavel."

"Well . . . all right. I'll try."

Kosef's lieutenants sat at a table devouring a steaming venison pie. Pavel wondered if they were already dividing up their leader's empire as well. When they sensed his approach and looked up at him he faltered. It was a daunting business to accost and quite possibly annoy two of the city's most notorious killers.

"Well?" snapped Quendar Horn. The gray-bearded dwarf's pale left eye winked repeatedly, a tic he was evidently powerless to control. Like his companion, he was a spellcaster, and amulets and talismanic rings glittered about his person. The runes graven on the head of his battle-axe pledged the blood the weapon shed to Abbathor, his people's god of greed.

Hovering behind Pavel, Tana gave him a nudge to start him talking. "Hello," he quavered. "I'm Pavel Shemov. A friend of Kosef's."

"So what?" Quendar said.

"I'd like to talk with you about how to win his release."

Dor Stavask smiled wryly. Towheaded and clean-shaven, he had a youthful, open face that contrasted oddly with the emblem of Bane, lord of evil, he wore about his neck, and the sigils of Gargauth, a god of dark magic, concealed in the patterned weave of his cloak. "We've discussed it already, but I'm afraid there's no way to arrange an escape."

"Maybe," Pavel replied, "but I think Kosef's innocent, and if we prove it, the

King's officers will have no choice but to release him."

Quendar spat. "Not likely, not when they finally have the chief where they want him."

"The King is a paladin of Ilmater," Pavel said. "He requires that his courts act justly."

"Flame and shadow," Quendar sneered, "you really are an idiot, aren't you?"

"No," Tana said, "he's not. I'll vouch for his wits."

"And I trust your judgment," said Dor. "So go ahead, boy, tell us what you think."

Pavel explained why he was sure of Kosef's innocence.

Afterward, Quendar shook his head. "I'm not convinced. Everybody's stupid sometimes. Maybe it was simply Kosef's turn. And if I'm not persuaded, no magistrate would be either."

"Still," said Dor, "I've wondered all along if some trickster didn't maneuver Kosef into this predicament. I agree that the King's men are unlikely simply to take our word for it."

"True," Pavel said. "The only way to free Kosef is to find out how the trick worked, and who played it. Maybe we can manage that together."

Quendar glared. "Remind me: Who invited you to meddle in our business?"

"He's just trying to help a friend," said Dor. "It does no harm to hear him out. What do you have in mind, lad?"

"Just talk," Pavel said. "I thought of starting by asking who would want to get rid of Kosef, but given his position in life, I suspect the answer is, lots of people."

"So what do you want to palaver about?" Quendar demanded.

"Kosef's sword," Pavel said. "Evidently, someone skulked up beside him, slipped the blade from its scabbard, and replaced it with a duplicate so he wouldn't detect the theft. The counterfeit was a magical construct that would melt away after Kosef went to sleep. The Watch couldn't find it in his possession. The existence of an extra sword would muddle the case against him."

Quendar frowned. "I don't like what you're hinting at. Who could ease in close and catch Kosef unawares? Only a member of his own band. Who could switch the swords without him noticing? Only a skilled cutpurse like Dor—or me. And who could conjure up the duplicate weapon? Again, a magician—like one of us."

"It's an intriguing suggestion," said Dor, smiling. "Just speaking hypothetically, if the trickster was you or I, that would explain why he used such an elaborate means of getting rid of Kosef, as opposed to simply sticking a knife in him. The rest of our organization might well turn against someone who betrayed and killed our leader, but not if they didn't know about it."

"Those thoughts had occurred to me as well," Pavel said, "but I haven't jumped to any hasty conclusions. Perhaps there's another explanation."

"But maybe," Quendar said, "we've had enough of you. I won't have some snot-nosed whelp accusing me of treachery."

"Please," said Pavel. "I haven't accused anyone of anything."

The dwarf hefted his axe. "What's your game, boy, truly? Which of our enemies sent you here to sow distrust between us?"

"No one!" Pavel said.

"I believe you," said Dor, "but perhaps you'd better go."

"You mean, let him make his insinuations and then just slink away?" said Quendar. "No."

"By the Tenth Lord," said Dor, "he's nobody. Just a fool of a clerk. What does it say about us if his prattle can goad us to fury?"

Quendar shifted his flickering glare to Tana. "Get him away from me." The female robber took hold of Pavel's arm, and he was happy to permit her to hurry him out into the street. There, a chilly breeze blew, and the first stars glimmered in the darkening sky.

"I thought they train priests to be diplomatic," Tana said.

"It was Quendar who jumped far ahead of me to draw that conclusion," Pavel replied.

"I suppose. Maybe, thinking it would make him look innocent, he wanted to say it before you did. What did your magic tell you?"

Pavel blinked. "My what?"

"Don't priests have spells to reveal when someone's lying?"

"Real priests do, but I haven't been ordained yet. Until I am, I'll only be able to cast a few petty charms."

"Then what was the point of talking to those bastards inside?"

"I hoped someone would say something helpful." He spread his upturned hands. "I warned you, I don't know how to catch a murderer. I'm just groping in the dark."

"Then grope better. What's our next move?"

"Somehow, I have to get in to talk to Kosef."

Pavel found Kosef at the far end of the dank, shadowy cellblock. The outlaw's keen features were scabbed and bruised from the beating the arresting officers had given him. The shackles on his ankles clinking, he frowned and rose from his straw pallet.

"You're not a priest yet," Kosef whispered, referring to his visitor's borrowed red and yellow vestments. "You haven't finished your schooling."

"True," Pavel replied, "but impersonating a chaplain is the only way I could sneak in to talk to you. I need to. I know you didn't kill the gem dealer, and if I prove who did, the law will have to release you. I need your help."

Kosef chuckled. "It's like I always thought. You're a good lad, better than the silverfish your teachers want to make of you—"

"'Silverfish?'"

"A bug that wastes what passes for its life crawling through musty old books. It's like the priests are punishing you for having a sharp mind. But never mind that now. What matters is, I don't want you mucking around in this affair. You're too likely to get hurt."

Pavel frowned. He knew better than anyone that he was in over his head, but he was getting tired of being reminded of it. "With luck, it won't come to that. I have Tana watching my back."

"Well, that's slightly reassuring."

"Good, because neither of us is willing to abandon you. We've hypothesized that either Quendar or Dor killed Mivar and shifted the blame onto you."

Kosef nodded. "It's possible. They both have reason to want to be rid of me. Quendar skims more than his share of the swag. Perhaps he figured out that I know and meant to address the matter by and by. Dor is eager for the gang to lend support to the nobles who conspire to undermine the King, and dislikes it that I refuse."

"Well, maybe we can identify the killer by determining exactly when he switched the swords. Was there a moment that evening when either of them—"

Kosef shook his head. "They each had the opportunity at one point or another."

Pavel sighed. "Curse it, anyway."

"Whoever played the trick, he did it well. I never suspected I had the wrong sword until the Watch broke in, and the false blade melted away in my hand."

"What? The sword disappeared at that exact moment?"

"Yes." Kosef cocked his head. "Why? Does that mean something?"

Pavel had trained to fight with a mace. Still, at the moment, it felt heavy and awkward in his hand, and he repeatedly shifted his grip on the leather-wrapped haft. Looking strange in the buckram gown she'd substituted for her usual leather trews and jerkin, Tana grinned at his display of nerves.

Across the benighted street, the brothel door opened, releasing a swirl of flute music and a half dozen guards who stumbled out laughing and whooping.

"There's our man," Pavel said, "but his friends are still with him."

"Since he has his own lodgings," Tana replied, "he'll split off from the others eventually. We just have to stay on his tail until he does."

When it was time to follow, the willowy outlaw slipped her arm around Pavel's waist. He responded in kind, and felt the sword she wore hidden behind her back and beneath her mantle. They sauntered onward, presumably looking like strolling lovers.

The guards began to go their separate ways, until finally, only stocky Iref Marsk with his dark, oiled, foppishly barbered hair and the loop of amethyst and gold glittering in his ear remained. Tana said, "It's time."

Pavel swallowed. "All right."

They ambled forward, quickening their pace to close the distance. For Pavel, the moment was frightening but dreamlike, too. He was a novice and a scholar, a mild-mannered silverfish. Definitely not the sort of person who stalked strangers in the street.

Iref glanced around. Afterward, he too walked more quickly.

"Curse it," Tana said, "he suspects we're shadowing him. We'll have to run him down." She sprang forward, and Pavel raced after her. Iref snatched out his sword, but only to have it ready if need be. Disliking the odds, he fled. Maybe fear lent him strength, for gradually, he began to pull farther ahead.

Worse, he was approaching a plaza occupied at every hour of the day or night. If he reached it, he'd be safe.

In desperation, Pavel hurled his mace. Such a weapon wasn't balanced for throwing and no master-of-arms had ever trained him to use it as if it was, but in idle moments he'd sometimes amused himself by flinging one at a mark.

The mace tumbled through the air and clipped Iref's thigh. He fell to one knee, scrambled up again, and dashed on. Now, however, he was limping.

Realizing he couldn't maintain his lead, he turned. Tana drew her sword and edged forward. Suddenly, he lunged at her. She parried his blade and used her unarmed hand to snap an uppercut into his jaw. He reeled backward, and, pursuing, she planted her palm on his face and shoved. The back of his head cracked against a wall, and his legs gave way beneath him. She kicked him as he hit the ground, and kept on until she

WARNING

Optimization for roleplaying is now available.
The Computer expects your fervent loyalty.

It is a joy to be a **Troubleshooter**
rooting out Communist mutant traitors,
subversives, filesharers, free thinkers
and other dangers to **Alpha Complex**.

The Computer says so. **The Computer** is your friend.

You must begin playing **PARANOIA™ XP**.

Upgrade is mandatory. Fun is mandatory.

Reformatting roleplaying right now.

PARANOIA XP. **Mongoose Publishing.**
PARANIOA is fun. Other games are not fun. Buy **PARANOIA.**
www.mongoosepublishing.com

Copyright ©2004 Eric Goldberg and Greg Costikyan. PARANOIA is a trademark of Eric Goldberg and Greg Costikyan. All rights reserved.

smashed all the fight out of him. The brutality of it made Pavel queasy.

"All right," Tana panted, "help me drag him into that alley over yonder."

They hauled Iref into the shadows. Tana crouched on top of him and poised her dagger at his throat. "Don't bother pretending you're unconscious," she told him. "I didn't hit you that hard." She glanced at Pavel. "Ask your questions."

Pavel tried to give Iref an intimidating glower. "We know what you did in the Boot and Whistle. You helped someone make it appear that Kosef murdered Mivar."

"Are you mad?" Iref replied. "He did murder him."

"No." In an effort to convince Iref that it was pointless to pretend, Pavel explained how the murder had really happened. "But here's the tricky part. The killer opted to create a false sword that had some permanence to it, probably because if it disappeared too soon and Kosef woke up and noticed, he'd realize something was amiss. By the same token, the murderer couldn't afford to let you guards find the duplicate blade in Kosef's possession. It needed to vanish before you had the chance, and to make it melt away, someone had to throw a counterspell on it, dissolving the enchantment that formed it in the first place. That, however, wasn't possible until you and your comrades smashed open the door. Until that moment, Kosef's wards kept any such influences from invading his apartments.

"Now," Pavel continued, "who could have cast the counterspell? Only someone standing outside the door at that instant, and no one was there but you guardsmen. I know, because I was watching."

"You're wrong. None of us from the Watch was a wizard. Certainly, I'm not."

"No, but you could have released the magic from a tool a wizard gave you. A talisman with the proper spell stored inside."

Iref hesitated. "Even if this craziness was true, it could have been any of us using the charm."

"Maybe so," Pavel said. "But surely the sorcerer paid the false guardsman for his services. So the question becomes, who among your company has suddenly started flashing money around? Who's treating his friends to nights on the town, and himself to trinkets?"

"Nice trinkets, too," Tana said. She tore the jeweled earring from Iref's lobe, and he yelped.

"Tell us who the real murderer is," Pavel said. "We don't care about you. Maybe we can free Kosef without denouncing you to your superiors. But you have to help us."

"Listen to me," Iref said. "You've got no proof, just some daft notions. Assaulting an officer of the Watch is a crime. If you let me go right now, I'll forget—"

Tana backhanded him across the face.

> "I don't want you mucking around in this affair. You're too likely to get hurt."

"That's right," she said. "My friend and I could even hang for knocking you around. Thus, unless we reach an understanding, I'd be a fool to leave you alive to tattle, wouldn't I?" She paused. "Answer me, damn you!"

Pavel realized, though, that Iref wasn't going to answer. The guard wasn't paying attention to Tana anymore. His eyes had opened wide to stare at something behind his captors' backs. Pavel turned, then gasped.

Before him crouched a shaggy creature, that, in the darkness, he might have mistaken for a wolf except for the glow of its orange eyes. Having noted that, however, he also observed the handlike forepaws with long fingers and claws, and the malformed head with its truncated muzzle and elevated brow. The beast's bristling fur stank foully.

Pavel realized the creature was a barghest. A diabolical entity. He'd never actually seen one before, but recognized it from his studies.

It snarled, and sorrow and despair welled up inside him, potent as his fear. Exerting his will, he denied them, and they lost their grip on him.

Tana moaned.

"What you're feeling isn't real," Pavel told her, lifting his mace. "The creature's putting emotions in your head. You have to push them out."

The barghest started flickering in and out of view, present one instant, absent the next. Pavel just had time to realize it was shifting back and forth between the physical plane and another level of reality, a ploy to make it more difficult for a foe to strike it. Then it charged.

Pavel wanted to bolt. He couldn't, though—not when he feared the barghest's magic had incapacitated Tana. He had to protect her.

He shouted and swung at the barghest's head. He caught the creature when it was tangible, and the blow thudded home. He doubted it had done much damage, though. Such entities had a measure of resistance to mundane weapons.

Indeed, the wolf-thing scarcely faltered. It slashed at him with its talons, and he jumped back. At once it pounced forward and struck with its fangs. He took another retreat, but now he was off balance, reeling, and the barghest kept driving in. He realized with a surge of terror that he couldn't dodge the next strike.

Then Tana rushed in on the barghest's flank. Her blade slashed until it found solid flesh. The creature rounded on her, clawing, but she skipped back, and its nails merely ripped away a portion of her skirt.

Pavel gripped his mace with both hands and struck at the wolf-thing's hindquarters. The blow hammered down at the right instant to catch the barghest when it could be hit. The mace cracked home on top of its spine, and the beast shrieked and stumbled.

Pavel was still scared but exhilarated and no longer wished to run away. He wanted to destroy this vile brute as priests of his order—well, some of them, anyway, the heroic ones—had always battled to eradicate evil.

So he fought on. Until, from the corner of his eye, he saw Iref jump up and run.

Unfortunately, neither Pavel nor Tana could move to detain him. The barghest would slaughter them if they diverted their

attention elsewhere. All they could do was strive to kill the wolf-thing quickly, before Iref got away.

Then the barghest disappeared, and this time, failed to blink back into view a split second later. Someone screamed.

Pavel lurched around and saw the barghest and Iref together several yards down the alleyway. Evidently the wolf-thing had the ability to translate itself instantaneously through space, and had shifted to intercept the guardsman. It pounced, caught Iref's neck in its jaws, and hurled him to the ground.

Tana and Pavel charged, but couldn't cover the distance quickly enough. They were still a few paces away when the guardsman's head rolled clear of his shoulders.

That accomplished, the barghest suddenly sprang forward to claw at Pavel. The next thing he knew, he was lying on his back on the ground. The wolf-thing loomed over him, and Tana drove her sword into its torso. It shrieked and vanished.

Tana peered about, trying to determine where it had gone and if it was coming back. It didn't. Evidently she'd hurt it badly enough to drive it off.

It occurred to Pavel that he ought to stand up. It surprised him to discover he lacked the strength.

Tana squatted down beside him. "The hell-wolf's gone," she said, "and it's a bad idea for someone like me to get found near a dead body. I hear people coming. They'll look after you." She patted Pavel's shoulder, then hurried away.

When Pavel sat down, his side gave him a twinge. He knew he was fortunate it wasn't worse—fortunate his masters had lavished so much healing magic on him. Although he didn't feel lucky at the moment.

"What happened?" Tana asked.

"Nothing good," Pavel said. "Because Iref didn't actually confess to anything before he died, Sir Glar maintains we accomplished nothing as far as proving Kosef's innocence is concerned."

"What? Didn't he understand the barghest came after Iref because a magician conjured it to silence him, and that the mage knew to do that because you confronted Dor and Quendar?"

"Glar isn't even convinced it was a barghest. He says it could have been a mad dog." Pavel hesitated. "Look, I'm sorry, but he ordered me to stop meddling in the business of the law. He still believes Kosef's guilty and is annoyed with me for trying to prove otherwise, especially now that someone else is dead."

"That isn't your fault."

"He stopped short of saying it was, but it's plain he thinks that in some way, I bear some responsibility. He did promise that if I persist in my folly, he'll prosecute me for it. Worse, he's extracted a promise from my teachers to expel me from the temple. Please understand—I have to become a priest. I have a calling. It's everything to me."

"All right," Tana said. "I don't blame you. With Iref dead, where else could we look for answers anyway?"

"Nowhere, I suppose."

"So that's that." She sighed. "At least we won't have to fight any more hell-beasts."

"No." He remembered the barghest springing at him, eyes blazing, and then, somehow, suddenly as if the Morninglord had shined a ray of inspiration into his mind, he saw the truth.

"Glories of the dawn," he breathed.

"What?" Tana said.

Code Monkey Publishing

RPG Toolkit

Throughout time games have evolved to such an extent that no man can know the rules to them all!

Monkeys to the rescue! Saving you time and headaches in understanding all the rules, Code Monkey Publishing is proud to bring you RPG Toolkit, the next evolution in role playing game utilities!

Designed for generic rules systems, whether d20, d42, or d666, RPG Toolkit will allow you the freedom and flexibility to make your game the way YOU want it to be!

Coming 2005

CMP

www.codemonkeypublishing.com

RPG Toolkit is an official licensed product of Wizards of the Coast, inc The Wizards of the Coast logo is a registered trademarks of Wizards of the Coast, Inc., a subsidiary of Hasbro, Inc. RPG Toolkit and the Code Monkey Publishing logo are registered trademarks of Code Monkey Publishing, LLC

"I know who stole Kosef's sword and murdered Mivar. I should have realized as soon as the barghest appeared. You see, deliberately or unconsciously, explicitly or implicitly, every spellcaster allies himself with a certain aspect of the spirit world, and generally speaking, that determines what sort of entities he summons to do his bidding."

"All right. I think I see. But how do you know where Dor and Quendar have made their alliances?"

"Because the matter also relates to their choice of gods, and they carry talismans marked with the emblems of their patron deities. From observing them, I know Dor's the one who's bound himself to powers of diabolical law as well as evil, and accordingly, only he would likely invoke a true devil—or a barghest."

"That's it, then. We have the answer." Tana frowned. "Except that it still isn't going to convince the law, is it?"

Pavel felt his elation wither. "No, it isn't."

"Then now that I know where to look, I'll have to find some sort of proof. I'll break into Dor's house and search it."

"I'll come along."

Tana grinned. "I thought you were out of it."

"If the proof involves Dor's mystical paraphernalia, you might not recognize it. I will."

"What about the judge's threats?"

"I'll swim that river when I come to it."

It proved easier than Pavel expected to break into Dor's house, and the garret he'd converted into his wizard's sanctum. The conjuring chamber was a long, open space with a lattice of rafters supporting a pitched ceiling. A trace of bitter incense scented the air.

Pavel and Tana opened their hooded lanterns. The beams revealed a plenitude of arcane clutter: Books and scrolls; ritual robes, staves, wands, athames, censers, and chalices; jars and bottles of multicolored powders, pebbles, and liquids—some of the latter bubbling and churning in their containers; altars to Bane and Gargauth; and complex pentacles chalked on the floor.

"You start on that side," said Tana, pointing, "and I'll do this."

Pavel glumly anticipated that it might take hours to search the garret, especially considering that they didn't really know what they were looking for. But in fact, it was only a few minutes later when Tana, standing before a worktable, held up a handful of papers. "Come look at these," she said.

He hurried to her side, and she showed him the parchments. Each bore a pastel sketch of the same short sword, with complex designs inlaid on the blade, and a ruby pommel.

"This is proof, right?" she asked.

"I think so. Because it's obvious why Dor made all these drawings of the same subject. His magic could easily produce a nondescript phantom blade, but to create an exact twin of Kosef's weapon, he had to visualize the original precisely. Accordingly, he sketched it again and again, to fix the image in his memory."

"What we do now," Tana said, "is—"

Pavel glimpsed movement from the corner of his eye. Instinct spurred him to grab Tana and wrench her to the side.

A fan-shaped burst of yellow flame hissed out of the shadows. He avoided the worst of it, but failed to drag Tana clear. She cried out, and her linen shirt ignited.

Pavel reached to try to smother the flames, and Tana dropped and rolled on the floor. He realized she was doing the right thing. With luck, she'd extinguish the blaze by herself. He had to deal with Dor. Otherwise the mage could simply keep blasting them with spells.

Pavel cast about, spotted Dor standing in front of the doorway to the stairs, and charged him. The conjurer commenced another incantation.

Pavel sprinted even faster, striving to close with Dor before the wizard finished the spell. He didn't make it. Dor puffed the breath from his lungs, and a putrid stench assailed Pavel's nostrils. Wracked with nausea, the novice staggered.

Dor smiled, whipped his broadsword from its scabbard, and advanced. Pavel tried to come on guard, but could barely hold his mace steady.

Dor swept his blade low, then, as Pavel attempted to parry, whipped it high for a head cut. Suddenly a battle-cry split the air, and Tana raced forward. Dor aborted his compound attack on Pavel and pivoted to face her. She cut at his torso. He twisted, avoiding the stroke, and simultaneously counterattacked with a thrust to the belly. His point plunged home, and her legs buckled.

Pavel's nausea was subsiding. He scrambled forward and struck.

He meant to crush Dor's skull, but the magician dodged. The mace still crunched home on Dor's shoulder, though, and he dropped his sword. Pavel pulled back his weapon for a second blow.

Dor punched him in the jaw and kicked him in the knee. Pavel reeled back, and the wizard retreated, widening the distance between them and making sure he was far enough away to cast another spell without interference.

The outlaw spat a prodigious jet of brownish liquid. Pavel rolled, but some of the spew spattered him. The corrosive stuff seared and blistered his skin.

The pain was intense, but he couldn't allow it to paralyze him. Clutching her punctured abdomen, Tana lay shuddering on the floor. She was out of the fight, and if he faltered, Dor would surely kill them both.

As Pavel came back on guard, he noticed the heat, smoke, and flickering yellow-red light. "You're not as clever as I thought," he gasped. "That first spell . . . set the house on fire. All your treasures are going to burn."

Dor's eyes flicked in the direction of the blaze. Pavel instantly threw the mace, then charged after it.

The weapon barely brushed Dor's forearm, but it rocked him back a step, and as he recovered his balance, Pavel closed the distance. He yanked his belt knife from its sheath and plunged in stabbing.

Unfortunately, Dor skipped backward, evading the blade, and whipped out his own dagger. Pavel had no doubt the outlaw was the better knife fighter. He reckoned his best if not only chance was to risk everything on one ferocious attack, before Dor could bring his superior skill—or more of his wizardry—to bear.

He was fairly certain he'd cracked bone when he'd hit Dor's shoulder. The blow hadn't greatly hampered the use of his arm, but surely the injury must be painful, and perhaps it provided an opportunity.

Pavel drove in, and in so doing, invited an attack. Dor's knife flashed at him as he'd

FANTASY • SCIENCE FICTION • SUPERNATURAL HORROR

AMAZING STORIES™

MOVIES • BOOKS • TV • COMICS

21ST-CENTURY STORIES

FOR A 21ST-CENTURY AUDIENCE

SAVE 49%

Amazing Storytellers
of Page and Screen

Coming Attractions
DVDs, Books, Movies, and More

Fantastic New Fiction
from Your Favorite Authors

ONLY $34.95
(in the U.S.)

12-Issue Subscription
Special Charter Subscriber Rate

ORDER NOW!

www.paizo.com/amazing

By Phone: (425) 289-0060
M–F 9–5 PST

By Mail: Complete the form below and send it to:

Amazing Stories Subscriptions
Paizo Publishing
2700 Richards Road, Ste 201
Bellevue WA 98005-4200

NAME _____

ADDRESS _____

CITY/STATE OR PROVINCE _____

ZIP OR POSTAL CODE _____ COUNTRY _____

PHONE (OPTIONAL) _____

EMAIL (OPTIONAL) _____

Tell Us About Yourself:

HOW DID YOU HEAR ABOUT AMAZING STORIES? _____

GENDER _____ DATE OF BIRTH _____

COMMENTS _____

_____

12-Issue Charter Subscription Rates
(all prices listed are in U.S. funds)

- ❑ United States & Puerto Rico $34.95
- ❑ Canada $42.95
- ❑ United Kingdom $57.95
- ❑ Elsewhere in Europe $67.95
- ❑ Elsewhere on Earth $78.95

❑ CHECK OR MONEY ORDER ENCLOSED
❑ VISA ❑ MASTERCARD

_____
CREDIT CARD NUMBER/EXPIRATION DATE

_____
CARD HOLDER'S NAME (PLEASE PRINT CLEARLY)

_____
CARD HOLDER'S SIGNATURE

Amazing Stories is a trademark of Wizards of the Coast, Inc., a subsidiary of Hasbro, Inc., and is used by Paizo Publishing under license.

expected. He tried to sweep it aside with his off hand, but failed. The dagger slashed his fingers and streaked on at his chest, where, perhaps because he actually had deflected it somewhat, it hit and skipped off his sternum instead of ramming into his vitals.

At the same instant, he grabbed Dor's injured shoulder, and the outlaw stiffened. The sudden pain kept him from defending himself as Pavel stabbed for his heart.

Pavel kept thrusting his blade until Dor's body crumpled to the floor. Then, panting, he turned to see if Tana was still alive.

She was, but beyond her, the spreading flames had nearly reached a rack of Dor's alchemical supplies. The viscous red stuff in three of the glass vessels oozed and heaved toward the heat as if yearning for the fire's touch. Then, suddenly, the bottles shattered, and the jelly itself exploded into a blaze that engulfed all the shelving in an instant.

Pavel realized that he and Tana had to get out fast. He heaved her to her feet and bore her toward the stairs.

"So," said Sir Glar, glowering, "you and Tana Farag, a known felon, broke into a man's house. He came home unexpectedly and discovered you. A struggle broke out, and in the course of it, the place caught fire. Ultimately, you killed him."

"Sir," Pavel answered, "if you know that Kosef and Tana are reavers, then surely you're aware Dor was an outlaw, too."

"That didn't give you the right to invade his home and murder him."

"Self-defense isn't murder, and Tana and I were trying to prevent a miscarriage of justice. If the sketches hadn't burned in the fire—"

"A fire that might easily have spread to other houses, might even have devastated the entire city. A fire for which you and your confederate must bear responsibility." The judge shook his head. "I warned you what would happen if you kept playing inquisitor. Still, out of regard for your masters, who still care about your well-being even after you've disappointed them, I'll deal with you as leniently as my oath of office will allow. Acknowledge your guilt, and I'll send you into exile instead of to the scaffold."

"Sir, before you decide such matters, it would be in your best interests to speak to me in private." Pavel smiled. "You needn't fear for your safety. I couldn't attack you, even if I wanted to. He gave his arms a shake, clinking his fetters, calling attention to them.

Glar gave him a narrow-eyed, speculative stare, then turned to the two guards who'd escorted him from his cell. "I suppose it will do no harm to indulge him, for his masters' sake. Please, wait in the next room." The guards withdrew.

"Acknowledge your guilt, and I'll send you into exile instead of to the scaffold."

"Now," said the judge, "what do you wish to say?"

"That I've belatedly figured out that Dor had two confederates among the King's officers. Iref was one, and you're the other."

Glar scowled. "That's insane."

"No. I seem to be picking up the knack of unmasking scoundrels. It's all a matter of asking the next question. Initially, I inquired how the counterfeit sword vanished when the door to Kosef's apartments opened. Because Iref made it disappear. Ah, but how could Dor be certain Iref would be present? Heliogabalus is a big city with more than one watch patrol on duty at any given time. In theory, any of them could have arrested Kosef. Except that the magistrate who issued the warrant made sure he assigned the task to the right squad."

"That's absurd." Glar hesitated. "Even if it were true, you couldn't prove it."

"Don't count on it. Perhaps you varied from your normal routine to make certain you'd be the one to dispatch the guards. Maybe someone can uncover the connection between you and Dor. My hunch is that you're one of the schemers plotting against the King."

"Nonsense! And even if it weren't, since no one would believe your ravings, nobody would undertake the search."

"Oh, someone might take me seriously. You said it yourself: My teachers still feel some fondness for me, even though I'm in disgrace. Surely, if they stop to think about it, they'll realize your behavior is odd. I've assaulted a lawman, burgled a house, allegedly committed arson and murder, and instead of trying me properly with an eye toward hanging me, you're willing to settle for securing a confession and chasing me out of Damara? Why would any magistrate be so lax? Unless it was to silence me as expeditiously as possible, for fear of the suspicions my testimony might otherwise arouse.

"If somebody does believe me," Pavel continued, "I expect we'll both wind up answering questions in the presence of priests who've cast spells to catch us if we lie. Oh, I know, the clerics hereabouts don't usually involve themselves in such proceedings, but they may well make an exception if one of their own students is on trial and the case potentially involves conspiracy against the Crown."

Glar's ruddy face had gone a shade paler. "You can't really believe a nobody like you could bring down a man in my position."

"Perhaps I can, perhaps I can't. Do you want to put it to the test? Because it needn't come to that. Here's what you do: Declare that, circumstances being what they are, Tana and I did nothing illegal, and that we found proof of Kosef's innocence. Release the three of us, and tell my temple you've discovered I'm a fine fellow after all, deserving of reinstatement. In return, I'll keep my mouth shut about your crimes."

"Very well," Glar gritted. "But I warn you, boy—"

"No!" Pavel snapped. "I'm warning you. Let the matter rest. Don't interfere with me or my friends. Ever. Because you and Dor together couldn't beat me. How, then, do you imagine you'd fare alone?"

He stared into the judge's eyes and knew a fierce satisfaction when Glar flinched.

Über Goober

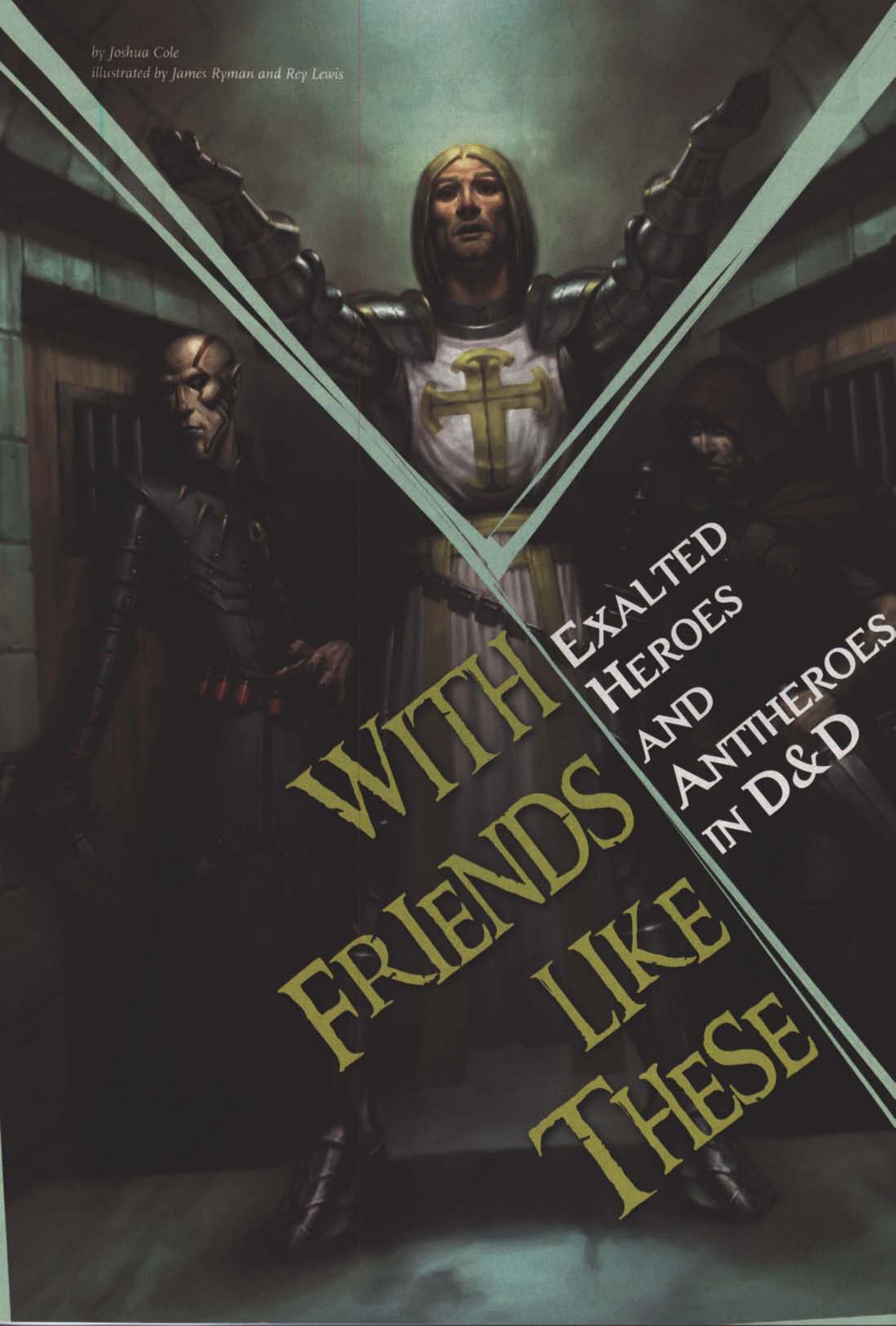
WINNER
BRONZE REMI
Houston World Fest
2003

A film about gamers

Includes interviews with Dungeons and Dragons creator E. Gary Gygax, author Mike Stackpole, televangelist Bob Larson, and cartoonist John Kovalic, along with music by "The Great Luke Ski"

DVD Now Available online and in game stores near you!

www.ubergoobermovie.com



by Joshua Cole
illustrated by James Ryman and Rey Lewis

With Friends Like These

Exalted Heroes and Antiheroes in D&D

It seems at least one plagues every band of heroes: the outrageously righteous paladin, the ruthless wizard who would sell his allies' souls to a demon, the high-minded cleric on a mission to convert everything from orcs to Orcus, or the antiheroic loner for whom allies represent nothing more than potential collateral damage.

Such bad company is every bit as iconic in great fantasy as more palatable party members, but most D&D groups would rather not touch them with the proverbial 10-foot pole. Can you bring characters into the mix who seem to have "doesn't work well with others" stamped on their foreheads? Of course you can—as long as their players don't possess the same problem!

That's No Hero, That's My PC!

Dungeons & Dragons is, by design, a game of heroic fantasy. From its alignment system to the *Book of Vile Darkness* and *Book of Exalted Deeds*, it places almost as much of a premium on the PCs' moral fiber as it does on their all-too-temporary hit points.

However, many—if not most—bands of heroes lack a monolithically good-hearted morality. In many of the great works of fantasy fiction at least one party member competes with the villains in terms of self-serving and wicked actions but has some reason to fight on the side of good. Of course, many such antiheroes eventually grow into true heroes, and in the process become favorites of readers everywhere.

Most DMs and players only reluctantly allow such an element in their games. Why? Too many players who mark "lawful evil" on their character sheets see only the "evil"—and they don't see that very clearly, either.

The result? An alignment that has less to do with evil than it does with mindless violence.

According to the alignment descriptions in the *Player's Handbook*, an evil character is wholly self-serving. Why, then, does it seem like almost every "evil" PC does everything in his power to cheat, backstab, and otherwise inconvenience his traveling companions from the moment he begins adventuring with them? Why do such characters randomly kill every

passing commoner just because "it's the evil thing to do?"

Such characters aren't antiheroes or even villains. They would barely work as random encounters, much less full-time NPCs. These types of characters don't act self-serving in the least. At the best, they're just crazy. Whether mad or merely maddening, no group should consider such characters suitable party members.

In fact, a well-envisioned antihero need not be evil at all. A true neutral druid who seems disinterested in the affairs of others and who acts self-absorbed most of the time can fit as an antihero just as well as a lawful evil assassin whose mission puts him on the same side as the PCs.

Whether he chooses lawful evil, true neutral, or any other alignment for his character, the player of an antihero can bring interesting tension to the party. This can sometimes be a great blessing but often it simply becomes a curse. A well-played antihero should step on the other party members' toes from time to time. If the DM and other players don't want to deal with this, they should say so, and the player of the proposed antihero should understand if they say no.

Few roleplaying experiences are as rewarding as the intraparty dynamic of a group in which all members seek the same goal but have wildly varying standards as to what they consider an acceptable way of achieving that goal.

Compelling encounters can also result from this tension. Perhaps the antihero PC thinks it acceptable to torture a prisoner for information, while many of his companions seem undecided or indifferent. The paladin, however, vehemently disallows such treatment, and the party ends up on the edge of coming to blows. Can the paladin and the antihero put aside their differences in the future? Everyone expects paladins to put their lives on the line for their companions, even those less pure than themselves, but assuming they enter combat in the future, how will the paladin react if the antihero finds himself in danger?

Not every group wants to face these decisions, but those that do likely encounter some of the most rewarding roleplaying experiences in gaming.

Too Good To Be True

One archetype draws even more ire than an evil character or antihero: a character too good to be true. Such a character is usually a paladin, and often his companions want to kick him out of the party by the end of the first adventure. Of course, similar characters in fiction exist and they often cause conflict and hard feelings among their companions as well.

When the easier, more efficient, and more beneficial path conducive to the greater good is full of moral and ethical pitfalls, most heroes don't want to get hung up on honor or abstract ideas of good. Paladins, however, do. Paladins not only consider but actively pursue such ideals and—much to their allies' chagrin—often expect their allies to act upon the paladins' considerations.

In fact, these pure-hearted heroes, tainted if at all only by a streak of arrogance, are often less pleasant traveling companions than the most acerbic and amoral assassins. However, when a fight starts everyone prefers a paladin at his back. The same overbearing goodness that makes a paladin so hard to live with also makes him the most steadfast and courageous of allies: dauntless before danger, incorruptible, and ever ready to lay down his life for his companions or his quest.

Not every holier-than-thou idealist is a paladin, of course. Clerics and monks might easily stray beyond being merely earnestly upright into the realm of annoyingly enthusiastic. Although holding to different ideals than their lawful companions, druids and rangers can cause intraparty tension if the PCs' path runs contrary to the needs of nature. Of course, any character sworn to an oath or lifestyle likely struggles against the attitudes of his less morally restricted companions.

Most D&D groups are more likely to accept paladins before antiheroes, but other players (or at least, their characters) could still have a problem with them. If the party consists of a group of rogues, arcane tricksters, and clerics of Olidammara, adding a paladin cramps their style and probably makes little sense. However, if the players invent a good in-game reason for it, imagine the roleplaying opportunities this scenario provides.

The *Book of Exalted Deeds* provides a number of new ways for paladins or other extremely good characters to interpret their beliefs. Some of the more extreme vows, for example, can easily cause frustration or tension in the game. Having a feat that disallows you from harming any creature except constructs or undead is bad enough, but subjecting your party members to the *calm emotions* effect of Vow of Peace might cause them to turn mutinous. Exalted characters, if roleplayed well, can bring new and interesting conundrums to the party. However, they have the potential—even more than antiheroes and paladins—to disrupt the game. A player who intends to play an exalted character or any aggressively good character should always check with the DM and the other players first.

Can't Live Without 'Em

With all the troubles antiheroes and exalted characters can cause, why would any sane band of adventurers possibly allow them to tag along? For that matter, how much time will players whose interests lie in combat want to spend dealing with the consequences of such characters' attitudes? If the character's player is an experienced roleplayer, he probably knows when to push his character's agenda and when to sit back to keep the game fun for the other players.

However, that doesn't explain why the other characters would tolerate such an individual. The short answer? Because they can't live without him.

Paladins have a few advantages over typical barbarians, fighters, monks, and rangers. Their spells and special abilities give them a range of talents unique to their class. They also gain many of the abilities of clerics, albeit at a much lower power level. Regardless of these abilities though, paladins are often relied

upon to serve as front-line fighters. Those that fail to fill this role due to some esoteric dogma often find themselves without many allies.

Similarly, exalted characters gain many powerful abilities in return for their restricted behavior. While they must use these abilities to do good, they must also (if they intend to remain with the party) use them to overcome the challenges at hand. In anything other than a pure roleplaying campaign, this invariably involves combat of some sort. A character who refuses to deal lethal damage and who lacks an effective way of contributing to the fight can quickly frustrate his allies and cause the party to eject the character.

On the surface, an antihero seems like a more difficult case. After all, even if a party of good characters tolerates one with questionable morals, they probably won't stand for someone throwing about vile spells—especially if the party also contains a paladin.

Consider the best antiheroes of fantasy fiction. More often than not they are among the most powerful characters in their group in some sense, and they certainly fill a vital role in the party. Such a character must excel at something to secure a place in a heroic band.

For that matter, even if the other characters gladly accept the antihero, he probably questions the sincerity of their generosity. For his own security, he probably wants to be a match for any of them. After all, if they reversed the role and completed the shared quest together wouldn't some antiheroes consider turning on their former allies? How can an antihero really feel safe knowing that if one of his companions stopped being a good guy for just one moment the antihero character might face his own death at his companion's hands?

Exemplary Antiheroes

Antiheroes in a group are usually the exception rather than the rule and the typical D&D party lacks an antihero. Either from fantasy or other fiction, most players have at least passing familiarity with the idea of an antihero. Even though many players know of the archetype, most never consider an antihero character because, in many cases, an antihero's involvement with a group of otherwise heroic adventurers requires an explanation. As such, the following section offers a few archetypical antiheroes and their possible motives for joining the party. Even in a campaign that doesn't allow antiheroic PCs, any one of these might make a formidable yet sympathetic antagonist.

Barbarian Antiheroes

Brute: A barbarian from a violent raiding clan or even a worshiper of an evil god, this barbarian doesn't see himself as a villain. By the standards of his own people his acts of brutality seem almost mild. He feels no special malice toward his foes and he ferociously protects his friends, but his tactics, superstitions, and customs are far too brutal for most good-aligned characters.

Wild Rager: This dangerous barbarian doesn't discriminate between friend and foe or enemies and innocents while raging. When in control, though, he's a fast friend. Either due to his long association with the party or to their tolerance of his battle-madness, his loyalty to them is almost a fault.

Bard Antiheroes

Assassin: This menace uses the guise of a traveling performer to hide his true employment. Whether a member of the assassin prestige class or not, his goals typically include those of a hired killer. Sometimes he assassinates the party's enemies, but mostly he uses his traveling companions as yet another layer of his cover, and therefore he finds it useful to keep them around.

Con Artist: A suave bard who considers cons the highest form of art, this entertainer puts his Bluff, Diplomacy, and Perform skills to excellent use on the naive and impressionable. Even his own party members sometimes fall victim to his unscrupulous nature—especially when a reward or treasure is on the line. For those rare occasions when his glibness fails him, though, he is glad to have his companions around to provide extra protection.

Blackguard Antiheroes

False Redeemer: A truly vile character and an intimate of the worst sort of dark powers, this blackguard's foul masters have directed him to take on a heroic guise as part of some grand plan. He uses the party for his own evil ends, perhaps wielding them as expendable pawns—at least until he develops attachments to them.

Seeker: This blackguard, a fallen paladin desperate to right what he has allowed to go awry, seeks dark power to replace that which he lost. He tries to use this evil to do good, but his power is corrupting and it eats away at his very soul. Regardless of whether he traveled with the party before his fall, he sees their heroics as his last chance for redemption.

Cleric Antiheroes

Inquisitor: A fanatical cleric of St. Cuthbert, this character hates wickedness so much that he borders on madness. He severely punishes commoners for minor infractions and uses shockingly brutal methods to suppress truly evil villains. The rest of the party might not share his zealous application of force, but as long as they remain committed to battling evil in the course of their adventures he suffers their faults in relative silence.

Reckless Experimenter: An eccentric cleric of Wee-Jas obsesses with death and magic, which leads him to an adventuring life. He rarely goes a week without conducting some sort of necromantic ritual, often animating the corpses of slain enemies just to study them. His undead minions make themselves useful to the party, and they, in return, defend him—sometimes from his own failed experiments.

Druid Antiheroes

Anarchist: As a bitter druid who hates all civilization, this antihero cooperates with the "unnatural" humanoids of other classes to oppose direct threats to nature. Left to his own devices, though, he works to bring the civilized world of cities and industry to a ruinous end. Fortunately, he doesn't yet have the power to bring this about on his own, and until he does he makes use of his unwitting allies.

Predator: This druid obsesses over his place on the food chain, forever seeking to increase his position. He considers weak creatures the natural prey of the strong and adventures not out of altruism or greed but to become as powerful as possible. He welcomes powerful allies like his fellow party members for the strength they lend him, but he plans to eventually match his might against theirs.

Fighter Antiheroes

Lawbringer: This fighter concerns himself, above all else, with upholding the letter of the law, regardless of the consequences. Faced with a problem, he quotes chapter and verse from whatever authority he recognizes. Faced with a threat, he lays down the law's punishment without any concept of mercy or compassion. Whether the party shares his outlook or not, he values its assistance in punishing the guilty—just so long as his companions remain on the right side of the law.

Machiavellian: A ruthless fighter for whom the ends always justifies the means, this mercenary soldier gets the job done regardless of the cost. If that cost includes his own blood or that of his fellow party members, so be it. He accompanies the party because it always seems to complete its missions, but also because he knows that he can expect his fair share of the treasure.

Monk Antiheroes

Enlightened One: This callous monk's hubris leads him to believe in his own enlightenment and makes him despise the weak. Having no respect for the lives of others, he might practice his killing arts on helpless foes powerless to oppose him. On the other hand, he respects the power of his fellow party members enough to want to "enlighten" them by his example.

Ex-Assassin: A shadowy monk who trained with an order of assassins, he might still obey the master of that organization. On the other hand, he might have rebuked them and struck off on his own, earning powerful enemies. Either way, he continues to embrace their bloody teachings and techniques. He values the rest of the party as security, either against his old order or its rivals.

Ranger Antiheroes

Misanthrope: This hardened ranger's history left him disgusted with the humanoid races. Perhaps he served as a scout or elite warrior in the past, or maybe he once fought—and watched his companions die—for ephemeral ideals. Now, he kills only to regain the privilege of living alone. Circumstances beyond his control might have pushed him into the party, or he might have joined it while seeking revenge on a mutual foe.

Obsessed Slayer: A ranger completely devoted to the destruction of his favored enemies, he might once have lost friends or family to them, or perhaps he embraces a longstanding racial enmity. On the other hand, maybe he simply enjoys killing without facing the unpleasant label of murderer. Regardless, his obsessive hatred of his enemy's kind consumes every aspect of his being. If the party can help him destroy the creatures he so loathes, he gladly assists them in other endeavors.

Rogue Antiheroes

Double Agent: A roguish spy secretly in the employ of the party's foes, this deep cover agent has mastered the art of making himself indispensable. He seems a valuable and trusted companion, but he reports to the same master as the monsters the party faces. Of course, as he risks life and limb alongside the party, his loyalties might slowly begin to shift.

Hardened Criminal: This rogue's criminal record stretches as long as his arm. He might have a last chance for redemption, or at least a pardon, by traveling with a group of heroes. However, his naive and unobservant companions travel the world with virtual immunity—courtesy of their fine reputations—allowing him to pilfer almost at will in their wake.

Sorcerer Antiheroes

Elitist Snob: An arrogant sorcerer who despises anyone who doesn't share his magical gift, he seeks the origins of his rare power. He believes that in finding the secrets of his gift he might also find other beings worthy of his company. He tolerates the group of heroes with whom he travels because its members keep foul beasts away from him, but he doesn't consider his fellow adventurers as anything more than mere guard animals.

Undisciplined Punk: This sorcerer barely keeps his magical power under even the thinnest veneer of control. In his youth he lacked even that much restraint, and he might have brought about terrible destruction on his homeland. Suspicious and fearful of others—who blame him for past magical tragedies—he is prone to lashing out with his phenomenal magical powers. The strength of these powers often proves too valuable for the party to ignore.

Wizard Antiheroes

Cold Rationalist: This emotionless wizard fancies himself as being perfectly rational. He views everything as a calculation, including the value of his companions' lives. He no doubt possesses the mind of a genius, but he utterly lacks sympathy or empathic feelings. He desires a balanced world ruled by logic, and he sees the party's quests as a way to correct some grave imbalances.

Megalomaniac: One who dreams of achieving immortality and godlike power, this wizard braves ruins better left forgotten, pores over unspeakable tomes of forbidden magic, and makes ill-advised deals with powerful but deadly outsiders. Since many adventurers face such risks, the rest of the party might not realize just how far the wizard is willing to go.

An Exalted Sampler

Noble in bearing, wise in action, compassionate and kind in demeanor, many exalted characters would prefer spending their lives in quiet contemplation and unrecognized charity. What sort of calamitous past or terrible present could draw them to the battlefield or the dungeon?

Exalted Barbarians

Savage Prince: An inherently good-hearted barbarian, unused to the subtleties—or deceits—of the civilized world, this noble savage lives by a relatively primitive code rooted in the same absolute good as a paladin's. Unlike a paladin, though, he hasn't had years of social interaction to temper his righteous wrath. Who better than a party of adventurers to discover him and at least try to bring him into polite society?

Tribal Rebel: Disillusioned with his people's life of bloodshed and ferocity, this barbarian cast aside the trappings of war and desires a peaceful life—something he can't obtain in his homeland. Although traveling the world as an adventurer, he refuses to kill other humanoids even in the midst of his rage. Tossing them about like rag dolls and knocking them unconscious is another thing.

Exalted Bards

Gentle Converter: Wise in the ways of the world, this peaceful diplomat

OffWorld Designs Inc.
www.offworlddesigns.com
OffWorld has the shirts everybody wants including these favorites...

DESIGNS BY ARTISTS:
STEPHEN HICKMAN, JOHN KOVALIC,
RAY VANTILBURG, VOLTAIRE
AARON WILLIAMS, L.A. WILLIAMS,
AND MORE.

1-800-900-9056
For one stop shopping visit us at...
www.offworlddesigns.com

acts neither as a spy or a trickster, but rather as an evangelist and peacemaker. Monstrous creatures that lesser men find beyond redemption, such as fiends, do not live, in his mind, beyond hope.

Storyteller: This traveling storyteller and parable-spinner declines payment in anything more than a new story or a few bites of bread. When he joins an adventuring party, he seeks merely the chance to record the inspiring deeds of great heroes and sometimes eschews the riches they uncover. If the heroes don't inspire him to song or act heroically enough, he doesn't hesitate to berate them.

Exalted Clerics

Medic: Dedicated to the mending of all wounds, this cleric is the finest healer an adventuring party could ask for, capable of erasing almost any injury. He refuses to tend only allies, however, and acts with indiscriminate kindness. Not only does he use his spells to cure any injured commoners the party encounters, but he even works to heal enemies defeated by his comrades.

Pious Nag: Kindly but persistent, this cleric has quested himself with enlightening the heathen mass of adventurers. His powers as a healer, and his great and penetrating insight into matters mundane and spiritual, make him a valuable addition to any party—valuable enough, perhaps, to make up for his efforts at evangelization, his exhortations to live life well, and his condemnation of many an adventurer's favorite leisurely activities.

Exalted Druids

Natural Warrior: One who sets herself tirelessly against unnatural creatures, this druid favors that which helps her rid her world of aberrations, outsiders, and undead. Her own impressive power is equal parts natural and holy, giving her the confidence of self-sufficiency. She rejects all forms of artifice, including magical and masterwork items, trusting to her own purified nature to cleanse the world of abominations.

Exalted Fighters

Justice Bringer: As a fighter who dedicates his martial training toward rescuing the oppressed and freeing the unjustly imprisoned, this devotee of a higher calling pays mortal laws or customs little heed. As valuable as his swordsmanship is to the party, his eagerness to confront the misdeeds of the powerful might cause them unending grief.

Meek Warrior: This humble fighter considers himself unworthy of embarking upon the path of a true paladin. Ironically, his very humility, when joined with the rest of his sterling character, sets him above all but a handful of those noble warriors. Most other adventurers assume, despite his protests to the contrary, that he's just an unusually humble and skilled paladin—until they need healing.

Exalted Monks

Quiet Defender: A monk on the road to spiritual enlightenment, derailed from his path by the destruction of his monastery, learns martial arts to purify his soul—not to harm others. He rejects outright violence against all but the most abominable creatures. Even with a purely defensive focus, however, his training makes him a valuable asset in the right conditions.

Selectively Poor: This monk forsakes material possessions and hopes some day to escape the confines of the banal physical world entirely. Rather than seek enlightenment in solitude and contemplation, he believes he can best achieve his goal by doing good works. Capable as he is, his unwillingness to keep a portion of adventuring proceeds can cause the party to lose out on certain abilities magic items could offer him.

Exalted Paladins

Driven Warrior: So devoted to his ideals, this paladin constantly places himself on the front lines of the war between good and evil. He rests only as much as he absolutely must to maintain his razor edge. When awake, he engages in a constant search for wickedness to root out and either redeem or destroy the unjust. Other party members appreciate him

when they face fiends, but his constant drive often makes his companionship tiring.

Sheriff: While reluctant to slay his enemies outright, this paladin accepts the need to dispense justice but doesn't consider himself worthy of acting as judge, jury, and executioner. He slays rampaging monsters without batting an eye, but when intelligent enemies threaten the party, he expects the group to subdue them and take them before the proper authorities.

Exalted Rangers

Fiend Hunter: This ranger dedicates himself to defeating demons, devils, and other evil outsiders. He practices hunting these extraplanar horrors with unmatched dedication, but he also remains constantly on guard against their subtle machinations, sometimes seeing their influence where none exists. For all his noble purpose, he can cause problems for a party lacking his utter dedication to demon hunting.

Hermit: A ranger who initially became a woodsman and survivor as part of a hermitlike existence, he might once have served as a formidable warrior, or even an assassin, but he now desires solitude and—perhaps—redemption. With quarterstaff in hand, he can aid the party that aids him in escaping his past, but he has sworn not to slay another living creature.

Exalted Rogues

Bounty Hunter: Dedicated to bringing others of his profession to justice, he employs many of the same tricks of the trade as more unscrupulous rogues. Trained in the ways of those he frequently hunts, he makes the best possible hunter. Unfortunately, his sterling standards put him at odds with other adventurers who might expect the usual roguish services of him.

Repossesser: The holy rogue who liberates relics and artifacts from the unworthy practices his skills not for his own personal gain. He works as a cutpurse and second-story man, but gives away any share he might have in the spoils. His versatility attracts other adventurers, but his high-mindedness seems so contrary to his talents that they might suspect him of conning them.

Exalted Sorcerers

Celestial Scion: A sorcerer descended from celestials possesses a measure not just of their powers but of their inclination toward absolute good. His desire to come closer to his exalted parentage drives him to master power and virtue alike, and how better to accomplish that than as a traveling hero? He is a mighty spellcaster, but his uncompromising devotion to moral ideals discomfits more ethically flexible companions.

Pilgrim: After embarking upon a long and difficult pilgrimage, this sorcerer discovers the latent powers inherent within him. He considers his powers a miraculous gift and wants to make good use of them. However, since they don't include the power to heal directly he uses them to protect the innocent from evil. To better utilize the magical miracles at his command, he offers his services to other adventurers—but now more than ever he hopes to complete his pilgrimage and take his companions along.

Exalted Wizards

Selfless Researcher: According to this wizard, magic should alleviate the world's suffering. Lacking healing spells of his own, he instead works to stop those who perform evil from causing harm in the first place. He zealously defends the weak and the poor just as the most dedicated paladin or cleric, although his talents lie in things arcane. Like the most dedicated paladin or cleric, he is intolerant of inaction or compromise in the face of evil.

Transcendentalist: A wizard dedicated to the contemplation of arcane ideals, this noble arcanist seeks to increase his knowledge of the imperfect world by studying its esoteric ruins and lost secrets. His real interest, though, is in the study of the ultimate and the unknowable. While every bit as well-intentioned and high-minded as the most compassionate cleric, his dedication to ephemeral ideas sometimes causes conflicts with more pragmatic party members.

STATEMENT OF OWNERSHIP, MANAGEMENT, AND CIRCULATION

Publication Title: Dragon
Publication Number: 1062-2101
Filing Date: 10/6/2004
Issue Frequency: Monthly
Number of Issues Published Annually: 12
Annual Subscription Price: $39.95
Complete Mailing Address of Known Office of Publication: Paizo Publishing, 2700 Richards Road, Ste 201, Bellevue, WA 98005-4200
Complete Mailing Address of Headquarters or General Business Office of Publisher: Paizo Publishing, 2700 Richards Road, Ste 201, Bellevue, WA 98005-4200
Publisher: Keith Strohm, Paizo Publishing, 2700 Richards Road, Ste 201, Bellevue, WA 98005-4200
Editor: Erik Mona, Paizo Publishing, 2700 Richards Road, Ste 201, Bellevue, WA 98005-4200
Managing Editor: Erik Mona, Paizo Publishing, 2700 Richards Road, Ste 201, Bellevue, WA 98005-4200
Owner: Paizo Publishing, LLC, Lisa Stevens, Vic Wertz, 2700 Richards Road, Ste 201, Bellevue, WA 98005-4200
Known Bondholders, Mortgagees, and Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages, or Other Securities: None

Circulation Data from October 2004

	Average No. of Copies Each Issue During Preceeding 12 Months	No. Copies of Single Issue Published Nearest to Filing Date
Total Number of Copies	69,006	59,785
Paid/Requested Outside County Mail Subscriptions	18,851	16,419
Paid In-County Subscriptions Stated on Form 3541	0	0
Sales Through Dealers and Carriers, Street Vendors, Counter Sales, and Other Non-USPS Paid Distribution	43,874	39,477
Other Classes Mailed Through the USPS	0	0
Total Paid and/or Requested Circulation	62,725	55,896
Free Distribution Through Mail	0	0
Free Distribution Outside the Mail	3,221	1,491
Total Free Distribution	3,221	1,491
Total Distribution	65,946	57,387
Copies Not Distributed	3,060	2,398
Total	69,006	59,785
Percent Paid and/or Requested Circulation	95.12%	97.4%

by Mark A. Hart • illustrated by Peter Bergting

THE ECOLOGY OF THE GRIMLOCK

In the dark realms below lives a race of stalwart, aggressive, and paranoid creatures capable of operating with equal ease in darkness and in light. These creatures, known by many on the world above as grimlocks, possess preternatural camouflage in their cavernous homes, the heightened senses of true Underdark predators, and a xenophobic mistrust of all other races. Often toiling as slave-warriors in the armies of the drow, duergar, and mind flayers, grimlocks have endured centuries of enslavement and deprivation. Although these creatures demonstrate a remarkable capacity for evil, they nonetheless display qualities of bravery, determination, and sometimes even fierce loyalty. The races of the surface world rarely witness this grim nobility, however, and thus most consider grimlocks as nothing more than twisted, evil, and degenerate monsters.

History

In the distant past, grimlocks lived on the surface as a race of stony-skinned, mountain-dwelling barbarians. Carving out a fierce warrior society upon their mountaintop homes, they made war with all those who lived below, subsisting by raiding the settlements of more peaceful races. Although widely feared, such brutality could only be tolerated for so long, and eventually an alliance of their victims struck back, forcing the grimlocks from their lofty homes. Hunted by their one-time prey, those grimlocks who weren't exterminated hid wherever they could find shelter, many retreating deep into the tunnels below the peaks they once called home. Thus, grimlocks gained both their place among the creatures of the Underdark and their race-wide loathing of all other beings.

Unexpectedly, grimlocks found a pathetic kind of purchase within the Underdark, wandering widely through its depths

in separated groups and multiplying as they could. Their stone-colored skin allowed the surviving grimlocks to hide from many of the Underdark's greatest predators and flourish within thelightless depths. However, their survival was not assured by their own tenacity to survive, but unexpectedly by the cruel whimsy of one of the Underdark's greatest horrors: illithids.

When a group of blindly wandering grimlock refugees encountered and wiped out a group of their kobold thralls, the mind flayers turned their sinister attentions upon this new band of interlopers. Seeking out and capturing this displaced people, the illithids found that the grimlocks' weak will combined with martial prowess made them perfect thralls. Altering their forms to better suit the grimlocks' new darkened homes and the needs of their masters, the illithids and the strange radiations of the Underdark warped the grimlocks into the perfect slave race. Breeding them as cattle, the mind flayers put the newly adapted grimlocks to widespread use as servants, food, warriors, and as trade goods to the other foul races of the Underdark. Thus, sold and traded like animals, grimlocks spread far and wide.

Only a few roving bands of grimlocks remained free, adapting to their new environments through exposure to the Underdark's strange radiations in much the same way as the illithids warped their enslaved cousins. Today, these tribes, as well as bands of slave grimlocks who have somehow found their freedom, roam the Underdark in search of food. Many free grimlocks also serve other creatures to improve their chances of survival and worship powerful creatures like aboleths, medusae, deep-dwelling dragons, or other powerful, intelligent monstrosities. The grimlocks bring them food, slaves, and other offerings in exchange for protection.

A handful of grimlock cities have developed throughout the underground realms. Such communities, small by human standards, survive in remote locations, distant from other races. If anything, a grimlock city resembles a fortress more than a settlement. Grimlock builders make use of natural terrain as well as obstacles such as rivers and ravines. Often, these communities originate when a grimlock tribe breaks free from enslavement and many might even be within the ruins of another race's fallen city. Former slaves often prove more successful and fiercely independent than their free brethren, as they understand the price of failure. Ex-slaves of the Underdark's cruelest masters, these grimlocks almost universally prefer death to servitude.

Physiology

In the light, a grimlock's appearance resembles a half-formed, almost fetuslike humanoid with drooping skin and underdefined features. A smooth mask of skin stretches taut across grimlock faces in place of eye sockets and their splotchy gray flesh appears mottled and sickly, like melted stone. Although average grimlocks stand over 5 feet tall, they walk with a hunched, stooped posture that gives them a shorter, bulkier appearance.

Grimlocks possess impressive strength significantly beyond that of a normal human. Because the Underdark consists of endless tunnels, caverns, and cliffs, grimlocks gain much of their might through constant climbing, jumping, running, and toil. In addition to their wiry physical power, grimlocks boast a high degree of agility and flexibility, along with a hardy stamina. Even the weakest

grimlock walks, runs, hunts, or performs heavy labor for long periods of time without tiring, as life in the Underdark permits only the strongest and healthiest to survive.

Although blind, grimlocks enjoy heightened hearing, sense of smell, and even touch. In combat, they detect enemies through both noise and smell, using their acute senses to pinpoint nearby targets. Using their improved sense of touch, grimlocks can run their hands across a surface and learn almost as much about it as any sighted creature looking at it. With only a fleeting touch, a grimlock perceives minute variations and changes in temperature and texture.

Young grimlocks mature rapidly and gain strength over their first three years of life. The weak fall prey to monsters, accidents, or the slaver's lash; the survivors representing the strongest, fastest, and sturdiest of their generation. Although children appear emaciated and small, the scrawniest grimlock child possesses considerable strength and impressive speed.

Grimlocks often ritually scar their bodies with intricately tattooed spiral patterns. The older a grimlock lives, the more scars one accumulates, with each tattoo growing more elaborate by the year. Grimlocks recognize one another through scent, speech, and by each other's scars. Indeed, a grimlock's tattoos describe his name, his skills, his profession, his deeds, and his history with remarkable detail. While some scholars believe this practice might be an extreme reinterpretation of one of the grimlocks' lost surface traditions, others suggest that it is an attempt by grimlocks to exert some control over their forms, which have been so altered by the Underdark and torturous illithid augmentations. Grimlocks take excessive pride in their tattooed scars and many grimlock masters, primarily drow who favor using whips in culling their slaves, have been overwhelmed by unexpectedly enraged grimlocks whose ornate scars are marred by the lash.

Psychology & Society

Grimlocks live harsh, brutal, and often short lives. Because most grimlocks serve as slaves and live in the Underdark, day-to-day survival is always uncertain. Free grimlocks spend their time foraging for food and hiding from enemies, while enslaved grimlocks serve as disposable soldiers or perform bone-crushing labor all day. Regardless, an individual grimlock struggles every day to survive.

Scraping together sufficient food often proves difficult in the Underdark and free grimlocks must forage daily for sustenance. Grimlocks will eat nearly anything, but prefer fresh meat and fish. Quite regularly, grimlocks are forced to subsist on mushrooms and other fungi, insects, carrion, and rodents. With true adaptability, grimlocks digest anything remotely edible, regardless of taste or consistency. Without regard to morality, grimlocks frequently practice cannibalism, disposing of the weak, aged, and infirm before they become a hindrance to the tribe.

Grimlock tribes are little more than loose-knit groups of families. While families care for children for the first year, after that the tribe shares responsibility for the young. Indeed, after the first year, the average grimlock maintains the same degree of contact with his parents as with everyone else in the community. Tribes consider their children a shared resource for the future, something for which every member holds responsibility.

Whether enslaved or free, grimlocks learned to expect the worst from other races. Other races inevitably attack them, enslave them, or steal their food and resources. In the cruel world of the Underdark, grimlocks expect brutality, violence, and betrayal from everyone they encounter. Since their relocation to the Underdark, grimlocks have endured the bullying and abuse of every major underground race. As a result, trust remains a difficult concept for them to accept. For the most part, grimlocks prefer peace and isolation. When other races steal their food and enslave their children, grimlocks must raid to survive. At times, simple desperation forces grimlocks to raid surface villages and farms, creating a monstrous cycle of predation and survival.

In rare circumstances, grimlocks come to treat other individual creatures as equals. For example, grimlocks might view someone who saved a tribe member's life as an equal. Although the grimlock language includes no word for "friend," these creatures understand the concept of an ally, fellow hunter, and brother. When an outsider enters grimlock culture and demonstrates he deserves equal status, usually through skill at the hunt or in battle, an unusual bond might develop between that individual and the grimlocks. Although such intense loyalty remains rare, it demonstrates grimlocks share a few traits in common with surface dwellers. Grimlocks share their food with adopted friends and demonstrate a willingness to fight alongside that person, as long as the individual continues to prove his usefulness. Understanding that a weak individual is a sickness to society who makes the whole tribe vulnerable, grimlocks do not allow frail members of their own race to survive and feeble outsiders are cast out or quickly put to another use—often as food.

Despite the grimlock familiarity with aggression and xenophobia, their culture involves more breadth and depth than survival and hunting. Grimlocks enjoy several unique styles of art and entertainment, and demonstrate a knack for music. Thanks to their acute sense of hearing, grimlocks interpret a wider range of sound than many other races. Their material art, seemingly little more than cave etchings to most cultures, relies on touch and scent rather than sight and includes variations in texture, moisture, and temperature to create pictures and tell stories. Grimlocks have also cultivated a unique art form that combines their skill at music and sculpture. By shaping cavern walls and creating complexly shaped hollow pillars within windy tunnels, grimlocks are able to alter the sounds underground breezes create as they pass through such formations. This art, called wind sculpting, has thus far only been mastered by grimlocks, although it appeals to many of the Underdark races that hold them as slaves and has appeared near the cavernous homes of many such peoples.

On rare occasions, grimlocks abandon their tribes or their tribes abandon them—often in the case of extreme

KNOWLEDGE CHECK

The following table shows the results of Knowledge (nature) checks as they relate to grimlocks. Those who travel the Underdark or have dealings with evil Underdark races might possess this information.

DC 10: Grimlocks are blind creatures that dwell underground.

DC 15: Grimlocks possess exceptional skill in hiding when in the mountains or underground. Grimlocks often ally with drow, duergar, illithids, and other powerful Underdark monstrosities.

DC 20: Grimlocks rely on sound and smell to navigate and are thus immune to most illusions and all gaze attacks. Xenophobic in the extreme, grimlocks are often held as slaves and eagerly rebel against their masters.

DC 25: Because grimlocks sense their surroundings through sound and scent, sonic attacks and strong smells render them effectively blind. Strength of arms and offers of food might win a grimlock's assistance if not its trust or loyalty.

illness when cannibalism seems more dangerous. A few exceptional individuals survive alone, living short nomadic lives constantly on the run from the Underdark's countless threats. A few of these individuals journey to the surface, either seeking a more hospitable home or with the desire to learn about the world above. Yet even these unusual grimlocks must struggle each day to be viewed as more than monsters, rely upon what allies they make, and put aside their inherent mistrust of other races.

Versus Grimlocks

Underground or in darkness, grimlocks make vicious enemies. Alone, a grimlock is a fierce but often unmotivated combatant, favoring its own survival to needless fighting. However, a grimlock raiding party fights in total silence and cooperates like a pack of wolves, exhibiting savage fury and fearlessness. Although a grimlock raiding party poses a serious threat, when motivated by a cruel taskmaster like a mind flayer or other monster, grimlocks become even deadlier.

Beware Ambushes: Against most opponents, grimlocks rely upon their stealth and camouflage abilities as well as natural cover. The preferred grimlock tactic involves hiding and waiting for enemies to enter melee range. Often, grimlocks position themselves in nooks or crevices above enemies, waiting for hours if necessary until prey passes close.

Once in melee, grimlocks attack with heavy, simply made weapons such as axes or clubs. Grimlocks fight almost exclusively with such melee weapons as their senses don't allow them to perceive distant creatures with the clarity ranged weaponry requires. Thus, PCs combating grimlocks should consider using spells that limit their enemies' mobility and access to allies, such as *entangle*, *web*, and the various *wall* spells.

Blind Them: Countering either a grimlock's hearing or sense of smell effectively hampers its blindsight ability. If a grimlock loses both its hearing and sense of smell, it experiences the full effects of blindness.

Give Them Targets: Grimlocks lack the tactical awareness to attack spellcasters or other specialized targets. When confronted with an enemy, they attack. When characters face grimlocks, they should find ways to bring in allies and thus provide more targets for grimlocks to attack. The *summon monster* and *summon nature's ally* spells provide quick and inexpensive allies to the party and force grimlocks to spread their attacks. Even if the party's spellcasters summon weak creatures such as wolves or monstrous centipedes, grimlocks lack the ability to immediately differentiate a weak opponent from a strong one. The party's spellcasters should also place a few summoned monsters between them and the battle as a front line of defense. Spellcasters should avoid casting spells like *mirror image* or similar illusions, as the sight-based nature of such spells prove completely ineffective against blind grimlock attackers.

Look for Leaders: Often, non-grimlocks command grimlock raiding parties. Any creature capable of controlling grimlocks and commanding their fear deserves the PC's respect. Aboleths, drow, duergar, medusa, mind flayers, and numerous other more intelligent monstrosities often control a band of grimlocks on patrols or raids. In most cases, leaders remain hidden while their minions fight. As such, characters should take steps to locate and eliminate the creature leading the grimlocks. Because such leaders often prove cowardly, characters should look for concentrations of grimlocks or other creatures serving as bodyguards or defenders. However, in some cases, a leader might prove even more powerful than its entire grimlock entourage, so PCs should exercise extreme caution.

Remember Immunities: Grimlocks lack both eyes and eyesight. A grimlock's blindness renders him immune to all visual illusions, gaze attacks, and any spell or effect dependent on sight. A great many spells become ineffective against grimlocks, including *blindness*, *color spray*, *dancing lights*, *darkness*, *deeper darkness*, *flare*, *fog cloud*, *mirror image*, *obscuring mist*, and many others.

Show Overwhelming Strength: Despite their savage and barbaric culture, grimlocks possess intelligence and self-preservation instincts. If adventurers demonstrate overwhelming strength and superiority against a grimlock band, the grimlocks might accept truce or parley. PCs also stand a better chance of ending a battle if they eliminate the grimlocks' leader. Certain destructive spells, such as *fireball* or *lightning bolt*, might convince grimlocks to retreat or offer a truce rather than fight to the death. Of course, such diplomacy can only take place if the grimlocks aren't being driven on by a master they fear even more than the PCs.

Target Scouts: As grimlocks rely heavily on their sense of hearing while traveling, bands of grimlock warriors and hunters often send lone scouts in various directions ahead of them. These scouts perform the dangerous role of providing warnings to their brethren as they stumble across danger or draw them on when they come upon prey. By the sounds of either the scouts' screams or a series of swift barks, a scouts' allies can swiftly close on its position. Thus, PCs who encounter lone grimlocks should seek to dispatch them swiftly and quietly, before they have the opportunity to alert other grimlocks in the area.

by Mike McArtor • illustrated by Eva Widermann and Niklas Jansson

DIABOLI

Originating on a distant plane, the fiendish-looking diaboli appear to many humanoid cultures as nightmares incarnate. They have dispersed across the infinite planes as much to spread their creed of benevolent chaos as to escape the rampant horrors of an invading reality. Many diaboli settle on the various worlds of the Material Plane and interact—sometimes reluctantly—with the humans and humanoids who inhabit those worlds.

Diaboli hail from a demiplane just slightly out of phase with the rest of the multiverse. Called by humanoids the Demiplane of Nightmares, this realm borders coterminously with the Region of Dreams and the Ethereal Plane. Unfortunately for the diaboli and the creatures that share their frightening home, the boundaries between their reality and those of the Far Realm—a place that exists outside of reality from which pseudonatural creatures originate—seem particularly thin. As such, the maddeningly chaotic taint of the Far Realm constantly seeps into the Demiplane of Nightmares like a breached dam trickling water.

On their home demiplane, the diaboli act much as humans do on the Material Plane: they farm, hunt, build villages and towns, interact peacefully with some of the creatures they share their home with, and violently oppose others. Some diaboli become philosophers of renown, while others skulk the dark alleyways waiting for their next mark.

Unlike humans, diaboli have a unifying belief in the superiority of anarchy. They build their societies around the belief that since they can-

not provably define any one form of government as better than any other they must simply live without governments. Despite their chaotic natures, diaboli strongly believe in traditions and ancient mores that continue to maintain their societies. Along with these strong and repeatedly proven customs, diaboli hold together their otherwise free-willed societies with a mixture of traditions, taboos, customs, and a strong sense of fair play. "Do what thou wilt but harm none" unifies the diaboli and acts as the great truth from which all traditions and taboos grow.

Societies of diaboli on the Material Plane seem at once both oddly familiar and strangely disconcerting. They build their villages in a haphazard manner, seemingly without any consideration for the defense of structures—much less with an eye toward moving around effectively between the buildings. Their buildings resemble ruins, with beams and timbers protruding at odd angles from leaning stone walls. Various colors of paint cover random areas of the structures, camouflaging them somewhat from a distance.

While diaboli martial technology lags well behind the civilized races of the Material Plane, their more cerebral aspects of culture far exceed those of most races. They spare no amount of energy or wealth developing advanced forms of philosophy and art. Most diaboli promote a level of tolerance and generosity far more liberal and welcoming than any Material Plane humanoid race, with the sole exception of their attitude toward humans, whom they detest above all others. The diaboli view humans as hideous devils or demons in much the same way that humans view them.

Because interaction with the dangerous and unpredictable Far Realm is becoming increasingly frequent, the diaboli constantly develop techniques to combat the corrupting taint of that frightening plane. Many sages suggest the diaboli's losing battle against the encroaching taint of the Far Realm is the cause for their immigration to the Material Plane. While some diaboli still live in the Region of Dreams, most have emigrated to the various worlds of the Material Plane as well as the Ethereal and Astral Planes.

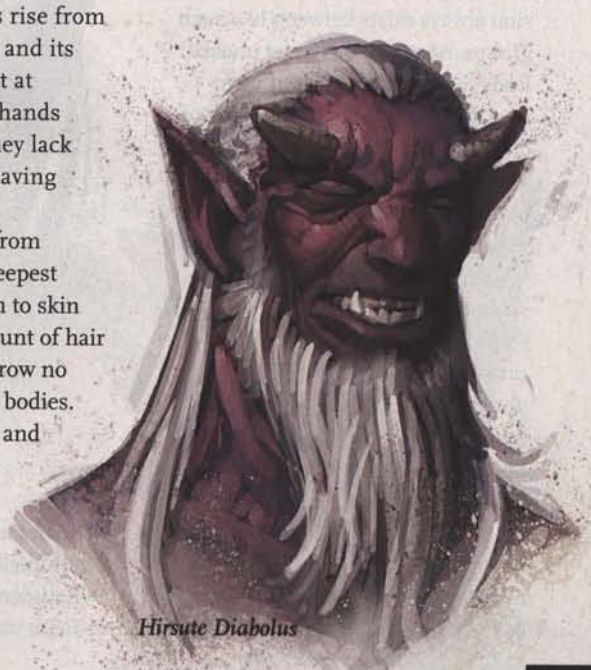
Personality: In their own home realms, diaboli serve as the equivalent of humans. As such, they possess a wide variety of personalities. Unlike humans, however, the great majority of diaboli live chaotic, disorderly lives. The spectrum of personalities exhibited by diaboli is therefore somewhat narrower than that of humans, but still much wider in its possibilities than most other Material Plane humanoids. Diaboli generally reflect only the gentler, less frightening aspects of chaos in their personalities. Many reflect this chaos with extreme absent-mindedness, mild to severe mood swings, wild bouts of creativity, and generally mercurial natures.

Physical Description: Fearsome in form if not personality, diaboli often elicit reactions of fear or loathing from those who see them. Silhouetted at a distance, a diabolus might pass as a thin-legged human. Once details become apparent, any resemblance to humans quickly disappears.

The torso, arms, and head of a diabolus have humanlike musculature and structure, but its legs resemble those of a ram or goat. Diaboli also have long tails that end in small barbs. Small vestigial horns rise from the top of a diabolus's head and its elflike pointed ears stick out at severe angles. A diabolus's hands appear humanlike except they lack a fifth small finger, rather having three fingers and a thumb.

Diaboli skin color ranges from mauve and lavender to the deepest near-black violets. In addition to skin color, diaboli vary in the amount of hair they can grow. Bare diaboli grow no hair over the entirety of their bodies. Common diaboli grow white and silver hair just as humans do, and males often wear long but well-groomed beards. Hirsute diaboli also grow coarse, white, goatlike hair from the waist down. All diaboli have reptilian eyes ranging from angry reds to bright yellows. Their long tongues fork like those of snakes and provide the diaboli with similar olfactory clues. Wide, prominent noses dominate their faces.

Relations: Diaboli innately fear most humans and humanoids they meet and find the forms of such creatures



Hirsute Diabolus

PLANES NOT ON THE GREAT WHEEL

This article assumes the existence of two unusual places in your campaign's cosmology.

The Far Realm: First introduced in *The Gates of Firestorm Peak* and frequently mentioned elsewhere, the Far Realm is a place of unimaginable chaos and insanity. Many of the creatures that live within the Far Realm have seemingly random anatomies—often with masses of wriggling tentacles or wholly alien appendages. Lovecraftian in character, the Far Realm is a veiled and unknowable parallel existence outside the Great Wheel from which maddening horrors and malignant intelligences seek to wreak their immortal plots upon the unsuspecting planes.

The Region of Dreams: Introduced as an alternative plane in the *Manual of the Planes*, the Region of Dreams does not exist in the core cosmology of the Great Wheel. With your DM's permission, you can add the Region of Dreams as a plane coterminous with the Material Plane and whatever Transitive, Inner, or Outer Planes you desire. Like EBERRON's Dal Quor, the Region of Dreams is where the consciousness goes when a creature dreams.

HISTORY OF DIABOLI

First introduced in *Basic D&D's Master Set*, the diaboli are perhaps best known by Known World players and DMs familiar with the *Wrath of the Immortals* boxed set. The *Monstrous Compendium* MYSTARA *Appendix* updated them to MYSTARA and second edition AD&D. In their update, the diaboli's home changed from the Dimension of Nightmares to the Demiplane of Nightmares in order to fit them into second edition's cosmology. Among other things, this realm birthed the nehthalggu brain collectors and was home to such terrible creatures as feyrs, maelephants, and nagpas. This article draws inspiration from the second edition diabolus as presented in the *Monstrous Compendium* MYSTARA *Appendix*.

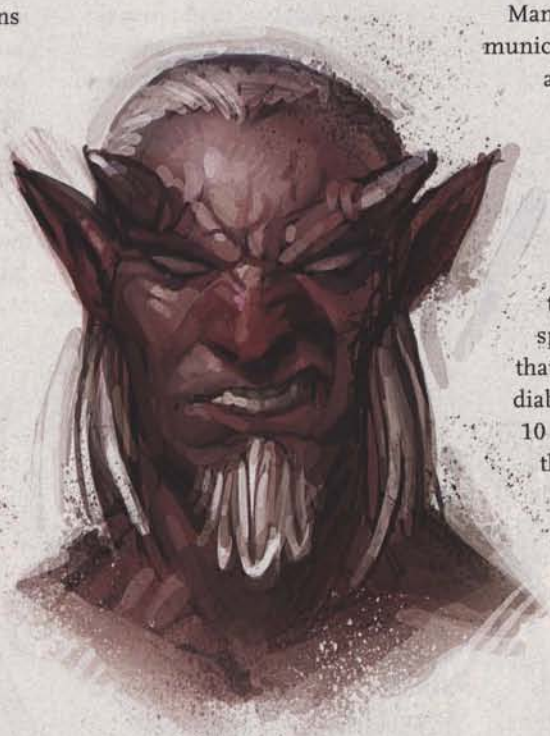
Diabolus Tail Barb

repulsive. For their part, many humans and humanoids feel the same way about diaboli. Only rarely do the two groups put aside their revulsion of one another and make attempts to communicate and trade. Even after the diaboli and native humanoids set up peaceful lines of communication, a tension always exists between two such groups. At worst, this quiet unease leads to cool but respectful meetings, but even at best a gathering of diaboli and humanoids brings about an air of extreme politeness, as if both sides fear insulting or otherwise provoking the other.

Adventurers from both sides often make the initial steps of peaceful communication—many find it difficult not to befriend those with whom they frequently face lethal dangers. Because they themselves often live at the fringe of their societies, adventurers often judge a companion not by appearance but by competence, and most diaboli adventurers prove to be quite competent.

Alignment: A carefree chaos fills the hearts of diaboli, and they constantly seek to spread the joys of such liberation among those with whom they interact. Freedom and spontaneity mark the lives of the diaboli, but they seldom force their gently chaotic beliefs on others. This love of freedom marks them as almost universally chaotic good creatures. Some drift from the benevolent aspects of chaos, becoming engulfed or driven to horrible acts by it, becoming either chaotic neutral or chaotic evil. Those tiny few who forsake chaos for neutrality find themselves shunned and exiled. Neither history nor folklore record any mention of a lawful diabolus.

Diaboli Lands: In their native demiplane, diaboli form small pockets of relatively peaceful societies that can span several hundred square miles. They fill much the same position as humans on the Material Plane: vibrant, expansive, and relatively easy to work with. On the Material Plane they form small anarchic but peaceful communities far away from humanoids and other intelligent creatures.



Common Diabolus

Religion: As their home demiplane touches on both the Region of Dreams and the Ethereal Plane, and suffers the Far Realm's foul taint, diaboli have strong taboos concerning disbelief. They never take anything at face value, as mind-bending reality twists occur near their original homes so frequently. Diaboli lack gods as most humans understand them, and instead seem to worship ideas like anarchy, chaos, freedom, and wonder. Their religious practices lack dogmatic rote, and most diaboli worship alone and spontaneously. Diaboli clerics, although rare, do exist. They often choose from the following domains: Chaos, Destruction, Luck, Magic, Protection, Travel, and Trickery.

Language: Diaboli speak their own language, Diabolan. Diabolan words make frequent use of harsh, guttural hisses and the unique physiologic structure of the diaboli's forked tongue. While not difficult to learn, most humanoids of the Material Plane find mastery of Diabolan impossible. Most words in Diabolan contain soft "f," "s," "th," and "z" sounds.

Many diaboli also learn to communicate simple ideas by twirling and positioning their tails in a sort of elaborate code. The purely visual diaboli tail code can convey even complicated concepts, but it takes roughly twice as long to express something in the diaboli tail code as in any spoken language. Any creature that can see a diabolus using the diaboli tail code can make a DC 10 Intelligence check to realize the diabolus is attempting to communicate. Any creature can learn diaboli tail code, although only those with a tail of their own can "speak" it.

Most diaboli who make the journey from their plane learn to speak Abyssal first, as their forked tongues can most easily form the words of that language. This often leads to the belief that an inherent evilness exists within diaboli society. A diabolus who speaks Common does so with a thick, snakelike accent.

DIABOLI IN OTHER WORLDS

As diaboli have come to inhabit numerous worlds, the peoples of those relams have come to hold numerous beliefs about these strage planar immigrants and their origins.

Eberron: Some sages speculate that the tiny groups of diaboli on Eberron originally came from the plane of Dal Quor, back before it became permanently remote. Others argue that, because of the extremely long period since Dal Quor separated from the rest of Eberron's cosmology, Xoriat makes for a more likely home plane.

Forgotten Realms and Greyhawk: Because the Demiplane of Nightmares touches the Ethereal Plane, it provides an easy conduit onto these worlds. Despite the ease of moving into these worlds, diaboli have proven exceptionally shy in doing so. However, the diaboli have established outposts to repel the Far Realm taint that continues to threaten widespread penetration into Toril and Oerth.

Mystara: Most sages agree that the first and largest influx of diaboli into the Material Plane occurred on Mystara, where they are best known and seemingly most numerous.

Names: Chaos influences all aspects of diaboli life, including their naming patterns—whatever inscrutable patterns they might actually take. For the most part, diaboli have between two and four names, although some only have one moniker and others might claim as many as twelve. No discernable convention exists for determining how many different names a diabolus might possess.

Like humans, diaboli maintain a wide spectrum of names they use. In the most general of terms, however, male diaboli names typically contain more consonants than female diaboli names. Even that "rule" lacks any sort of reliable application, however, as many males have names with no consonant sounds at all.

Male Names: Fih, Hoshaaa, Iniboshog-krs, Krnthilakeh, Rskeglsth, Slom, Uayaeo.

Female Names: Aut'abothua, Bbothuda, Ihab, Oskru, U, Wyrwlak, Z'ligg.

Family Names: If family names exist, no sage or scholar has discerned any indication that diaboli use them.

Adventurers: Most diaboli dislike violence and attempt to live their lives as peacefully as possible. Those who do take up the dangers of adventuring do so for several reasons. Many find themselves thrust into violence to defend their homes from fearful humanoids who raid and slaughter them. Others take up the trident in order to forcefully hold back the taint of the Far Realm that constantly threatens to seep into both their native demiplane and their adoptive homeworlds. Finally, a few diaboli turn to violence for the same selfish or exalted reasons as humans: wealth, power, guardianship, love, lust, or an unquenchable hope that they can make a better world for their children.

Diabolus Racial Traits

- Outsider (native): Diaboli are outsiders with the native subtype. Diaboli have a knack for making themselves at home on new planes.
- Chaotic: Diaboli have the chaotic subtype.
- Medium: As Medium creatures, diaboli have no special bonuses or penalties due to their size.
- Diaboli base land speed is 30 feet.
- Darkvision: Diaboli can see in the dark up to 60 feet. Darkvision is black and white only, but it is otherwise like normal sight, and diaboli can function just fine with no light at all.
- +2 racial bonus on all saving throws against spells and spell-like effects: Diaboli come from a demiplane slightly out of phase with other planes, which gives them some resistance to magical effects.
- +2 racial bonus on Intimidate checks made against animals and humanoids. The frightful appearance and alien psychology of diaboli make them particularly good at coercing Material Plane natives. This bonus does not apply when dealing with other diaboli.
- –2 penalty on Diplomacy, Handle Animal, Perform, and Sense Motive checks. The hideous appearance and strange mannerisms of the diaboli make it difficult for them to interact peaceably with native humanoids and animals of the Material Plane. These penalties do not apply when dealing with other diaboli.
- Weapon Familiarity: Diaboli treat tridents as simple weapons rather than martial weapons.
- Natural Attack: Tail. A diabolus can make a secondary natural attack with its tail (at a –5 penalty on attack rolls). This attack deals 1d4 points of damage and injects its target with a mild poison (DC 10 + 1/2 HD + Constitution modifier). The poison's initial damage causes its victim to become sickened for 2d4 rounds; it has no secondary damage. A sickened creature suffers a –2 penalty on all attack rolls, weapon damage rolls, saving throws, skill checks, and ability checks.
- Automatic Languages: Diabolan and diaboli tail code. Bonus Languages: Abyssal, Common, Draconic, and Infernal. Diaboli learn the languages easiest for them to pronounce as well as the most frequently used languages near their adopted homes.
- Favored Class: Sorcerer. A multiclass diabolus's sorcerer class does not count when determining whether he takes an experience point penalty for multiclassing.

Bare Diabolus

by Robert J. Hahn
illustrated by Jeff Carlisle

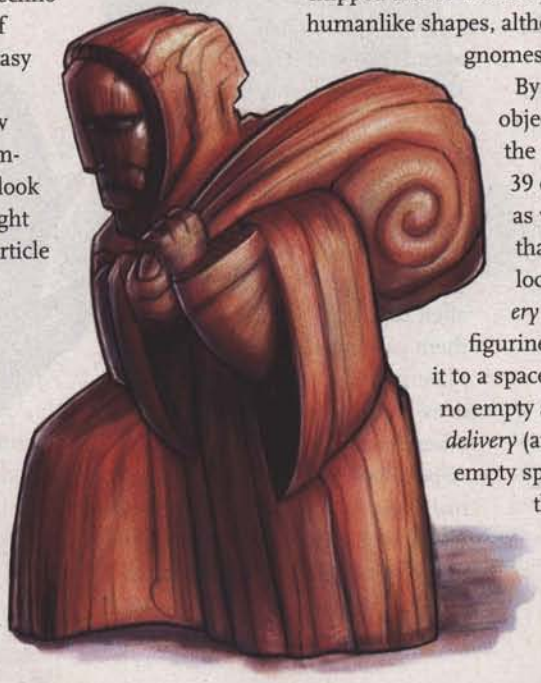
MODERN MAGIC

Any sufficiently advanced technology is indistinguishable from magic.
—Arthur C. Clarke

Whether you agree or not, Clarke's famous quote brings to light an interesting concept. The world we live in is full of magic. Our world's technological magic provides a bounty of ideas for DMs to adapt to the fantasy genre. Instead of wracking your brain trying to create the next new magic item to throw into your campaign, open your eyes and take a look around. That new magic item might be sitting right beside you. This article presents a number of examples.

Figurine of Delivery (Parcel Service)

A creation of the clerics of Boccob, *figurines of delivery* help revitalize trade, alter warfare, and make diplomacy just a little easier wherever they appear. These items allow wealthy merchants to transport valuable cargo without the risks of caravans or ships, generals to provision their armies without fear of their enemies' predations, and diplomats to sign treaties in days rather than weeks.



A *figurine of delivery* looks like a small, poorly carved but brightly painted statue of a humanoid wearing a backpack. The figure usually appears weather-beaten and worn, with chipped and sun-faded paint. Most of these figurines have humanlike shapes, although some are created to look like gnomes or dwarves instead.

By placing the *figurine of delivery* on an object and speaking the command word, the user teleports any object smaller than 39 cubic feet and less than 650 pounds as with the *teleport object* spell. Rather than teleporting the object to a known location, the user of a *figurine of delivery* names a specific creature and the figurine teleports itself and the object under it to a space adjacent to the named creature. If no empty adjacent space exists, the *figurine of delivery* (and its object) arrives in the closest empty space. The named creature must be on the same plane as the figurine or else the teleport fails and the figurine cannot be used again for 24 hours.

The user of the figurine need not know the named creature's current location. The *figurine of delivery* always teleports to a named creature as if very familiar with the named creature's location (see page 293 of the *Player's Handbook*). The user doesn't learn the named creature's location. A *figurine of delivery* can only be used once per day.

Strong conjuration; CL 13th; Craft Wondrous Item, *teleport object;* Price 32,800 gp; Weight 2 lb.

Gem of Location (Internet Maps)

First created by an ancient elven nation, *gems of location* have long served the elves and only recently did the secret of their existence reach other races.

A *gem of location* appears like an ordinary emerald, peridot, or other green gem partially encased in a small, rough nugget of silver.

Each *gem of location* is dedicated to a specific geographical area, from a single forest or village to an entire city. Upon command, a *gem of location* projects a 3-foot square illusionary map of the area programmed into it. This initial map shows a 1-square-mile area. Additional command words can direct the gem to show the map at larger scales (up to the maximum size of the map contained) and move the center of the illusion to show other areas within the map. A gem can hold enough information necessary to show an area no greater than 100 square miles (an area equal to 10 miles on a side).

A *gem of location* shows all permanent structures and natural formations present within the location it maps at the time of its creation. The gem does not mark the passage the time, so a found gem's information might be out of date if discovered years after its creation. Accessing a *gem of location's* information requires a full-round action, but it provides a +5 circumstance bonus on all Knowledge (geography) and Knowledge (local) checks made while consulting the map. To gain these bonuses, these skill checks must pertain to information present on the map.

Faint illusion; CL 5th; Craft Wondrous Item, *locate object, major image;* Price 5,000 gp; Weight —.

Horn of Recording (Compact Discs)

Few magic items have created as much political upheaval as the surprisingly simple *horn of recording*. Created by a resourceful tavern owner and ex-adventurer, a *horn of recording* is a working bard's worst nightmare. Initially seen as a novelty, *horns of recording* saw widespread use as many bards and entertainers eagerly recorded their performances. However, numerous unscrupulous merchants recorded bards and entertainers without their knowledge or permission. Many bards only discovered the deception upon hearing their performances hundreds of miles away from home. Since that discovery, most bards forbid the use of these items and refuse to perform in establishments that employ them.

Shaped like a miniature hollow cornucopia and made entirely of bronze with multiple lesser gemstones around its rim, a horn of recording attracts little attention with its looks alone. The tip of the horn rotates stiffly, with a small tab locking it into several positions, from pointing directly toward the wide mouth of the horn to exactly perpendicular to the mouth, and finally to pointing directly away from the mouth.

Positioning the point so it faces the mouth of the horn activates its recording ability. A horn can record up to a maximum of 2 hours of sound. Positioning the point so that it faces away from the mouth of the horn activates its play ability. When playing, the horn continuously loops through any sound recorded in it. Positioning the point at any other location deactivates the horn. Once filled with 2 hours of sound, the horn can no longer record anything new, and thereafter can only play what it has already recorded. A *horn of recording* cannot duplicate the verbal component of spells, spell triggers, command words, bardic music, or any other magical effect.

Faint illusion; CL 3rd; Craft Wondrous Item, *major image;* Price 750 gp; Weight 1 lb.

Memory Crystals (Camera)

A psion, Draven al'Akmira, created memory crystals at the request of a local constabulary. Vicious waves of vampire attacks had plagued the town, but the local baron refused to send guardsmen to provide security and resolve the incursion. When the baron looked into a crystal his constables presented him as proof of their need, he stared at the image of a young village girl lying torn and bleeding, her throat savagely ripped open. Upon seeing this the baron wept for over an hour and soon after granted the guards' request.

Memory crystals are thick quartz crystal lenses with irregular, uncut rims. One side of these fist-sized lenses has a highly polished, transparent finish, while the other side of the

lens looks more like a clear gemstone recently cut but unpolished. When a character places an unused crystal to his eye and winks, the image seen through the crystal freezes for eternity on the unpolished side of the gem. Capturing an image in this way is a standard action that provokes an attack of opportunity. From that moment on the unpolished side of the crystal portrays the same image with perfect clarity. This image only shows what a normal human in the current light condition can see, and it never reveals hidden, incorporeal, or invisible creatures or objects. The image caught on a *memory crystal* is permanent, although the spell *permanent image* can be cast into a *memory crystal* to alter an image or create a wholly new representation. Any attempt to remove a picture from a *memory crystal*, such as with the spells *miracle*, *Mordenkainen's disjunction*, or *wish* destroys the crystal.

For the purposes of a spell such as *teleport*, a caster who examines a memory crystal's image of a location for 10 minutes can consider it studied carefully. A location studied through a memory crystal also counts as being familiar for purposes of the *clairaudience/clairvoyance* spell.

Faint illusion; CL 1st; Craft Wondrous Item, *silent image;* Price 200 gp; Weight —.

Mirrors of Communication (Video Phones)

Developed and commissioned by clerics of Boccob as a means of exchanging information between their vast libraries, *mirrors of communication* have proven exceptionally useful as tools for use in warfare, trade, and politics.

These items always come in sets of at least two, but a set can have as many as eighteen individual mirrors. Most *mirrors of communication* have highly polished, elaborately carved hardwood frames surrounding a silvered mirror of around 18-inches in diameter or 2-foot square.

A user who speaks while in front of a *mirror of communication* has his voice projected through the other mirrors in the set, allowing for instantaneous communication with anyone looking into one of the other linked mirrors. The user of a *mirror of communication* linked only with one other mirror sees what lies beyond the other mirror, even with no one there. When multiple mirrors make up a linked set, only users currently speaking have their images projected. If multiple users speak at the same time the images and voices of all the speakers overlap within the mirror and become a confusing jumble. A successful Listen check (DC 10 + 5 for each speaker beyond the first) allows a user to discern what one of the speakers is saying.

Finally, gaze attacks pass through a *mirror of communication* and can affect anyone looking at other mirrors in the set.

Faint divination; CL 5th; Craft Wondrous Item, *clairaudience/clairvoyance;* Price 30,000 gp for a pair + 10,000 gp for each mirror added to a set; Weight 6 lb.

Slate Folio (PDA)

A collective of wizards labored for years to create the first *slate folio* as an alternative to the traditionally bulky and oversized wizard's spellbook. In addition to not weighing very much the *slate folio* takes up less space than a typical spellbook, which also makes it easier to hide from thieves. Since its invention the *slate folio* has become a rare treasure pined for by sages, librarians, and wizards across the known world.

A *slate folio* typically appears as a 1-foot by 9-inch piece of gray slate, which can copy up to five other books. Two gems sit within the bottom of the folio, and a third gem with five enruned facets appears on the right-hand side of the folio. By rotating the side gem you can select one of the five books linked to the *slate folio*. Once you choose a book for viewing the first page of its text appears on the *slate folio*. You may then flip forward or backward through the pages by pressing one of the two gems in the bottom of the *slate folio*.

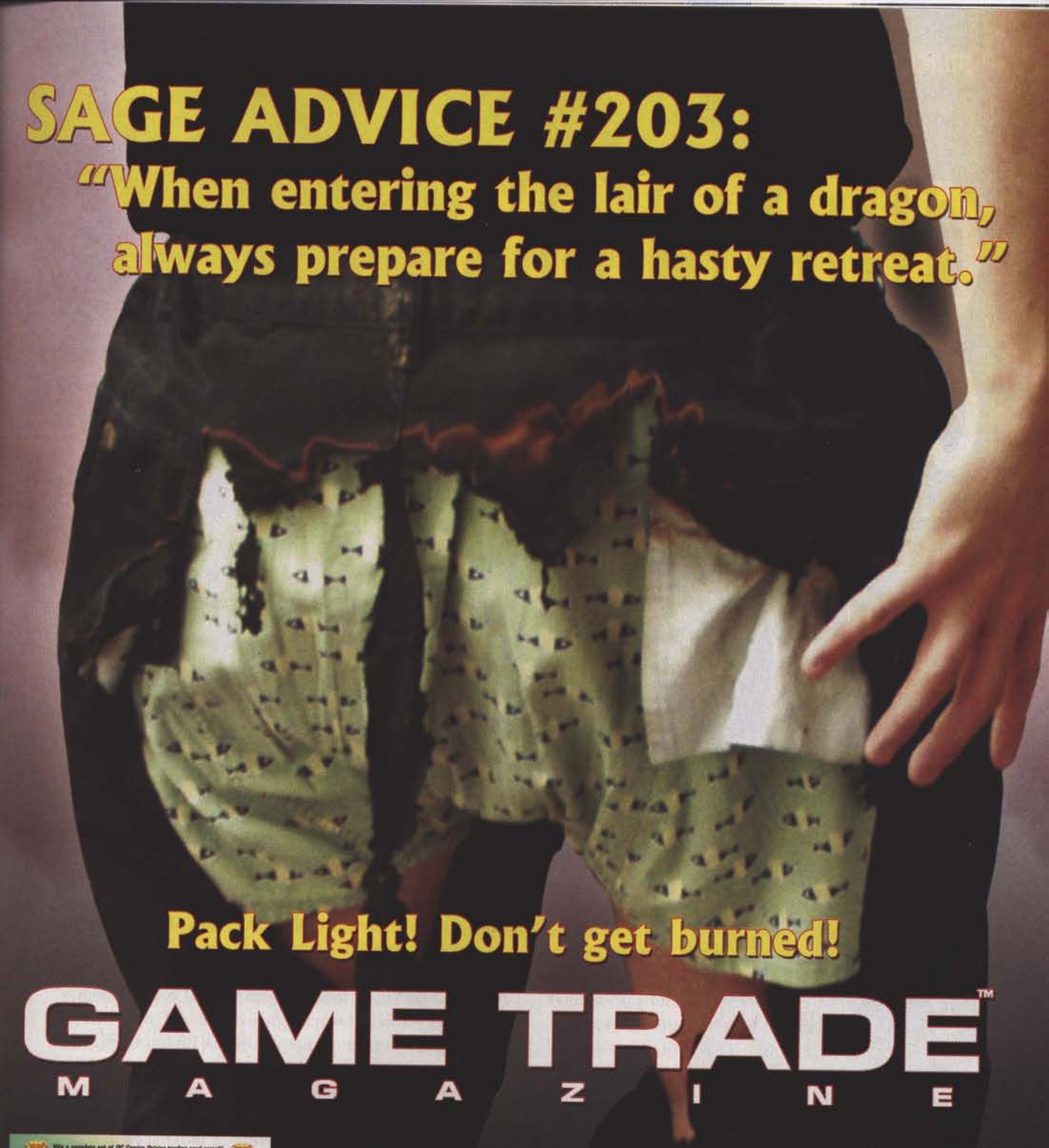
To attune the *slate folio* to a specific book, you need only place the slate folio on top of the closed book, select with the five-sided gem which of the five slots you wish to attune the book to, and press in on the side gem. It takes an hour for the *slate folio* to read the book and record its contents, after which time the depressed side gem pops out to its default position. Pressing the gem with no book under the slate folio does nothing; the gem simply doesn't stay in the depressed position. You may overwrite a filled slot simply by selecting that slot and placing the *slate folio* on top of a book and depressing the side gem.

A slate folio can hold any mundane book or spellbook of 100 pages or less. It cannot hold the contents or duplicate the abilities of any magic book, such as a *book of exalted deeds* or a *tome of understanding* or any other form of magical writing, such as a scroll. The *slate folio* can, however, hold copies of the pages of nonmagic books that have pages with magical effects on them, such as a *sepia snake sigil* or *secret page* spell. When reading through a book with such a magical effect on it, the *slate folio* shows where the magical glyph, rune, sigil, symbol, or other writing is located but replaces it with a nonmagical image indicating the effect's location within the attuned book. Looking at a page with magical writing in the *slate folio* does not trigger any effect associated with the writing.

Faint illusion; CL 5th; Craft Wondrous Item, *clairvoyance;* Price 7,500 gp; Weight 2 lb.

SAGE ADVICE #203:

"When entering the lair of a dragon, always prepare for a hasty retreat."



Pack Light! Don't get burned!

GAME TRADE™

MAGAZINE

Game Trade Magazine is the perfect source to help gamers properly equip themselves with the latest and hottest product for their adventuring needs. From popluar games systems, adventures, and modular accessories, to a vast array of miniatures, dice, and hobby supplies, if you play it, dice it, or slay dragons with it, *Game Trade Magazine's* got it!
Available at your finest local retail store.

Got Game? Get Game Trade Magazine!

www.gametrademagazine.com

by James Jacobs • illustrated by Kalman Andrasofszky and Jeremy Jarvis • Box art provided by Sony Entertainment

CHAMPIONS OF NORRATH

In *Champions of Norrath*, you take on the role of a lone hero called upon to defend an elven settlement against a legion of monstrosities, from goblins and orcs to lumbering dire badgers and other undesirables. As the game progresses, you venture through dozens of randomly generated levels, carving through legions of monsters and collecting vast amounts of weapons, armor, potions, and magic items.

Champions of Norrath offers numerous elements familiar to anyone who plays D&D. One of the best touches is the ability to alter your character, from ability scores to appearance, allowing a range of customization that many other console-based roleplaying games don't offer. D&D players should also recognize many of the monsters in the game. Aside from the previously mentioned orcs, goblins, and dire badgers, players face giant spiders, monstrous ants, animated skeletons, and countless other horrors. Overall, *Champions of Norrath* provides a heavy dose of monster-smashing fun, guaranteed to delight gamers who want less yack and more hack in their roleplaying games.

Racial Feat Trees

As you advance in *Champions of Norrath*, you spend points to increase your ability scores and gain special abilities. Although the concept of increasing your ability scores as you gain levels is already represented in D&D, and the special abilities in *Champions of Norrath* are quite similar to feats and spells, they are unique in one potent way: You can continue to take the same special ability over and over. By spending points on the same ability multiple times you increase your skill with it as you continue to level up.

The best way to model abilities like these in D&D is to treat them as a new category of feats: racial feats. You cannot select a racial feat as a bonus feat gained from a class feature (such as a fighter's bonus feats) or any other source. Thus, at 20th level, a character may possess a maximum of eight racial feats.

Racial feats don't necessarily have much in common with one another when taken individually, but as a whole they represent the strengths and virtues of your chosen race. Racial feats form a "tree" of feats and in order to gain access to racial feats higher in the branches of the tree, you first need to select a number of the feats below them. As you select feats higher in the tree, their effects grow increasingly more specialized. A high-level racial feat, on its own, isn't quite as powerful as a standard feat. However, every additional racial feat you select enhances the effects of racial feats you already possess. In effect, you improve the feats you previously purchased in exchange for less powerful, more specialized feats as you gain levels. Many racial feats grant supernatural abilities. While the feat itself is not supernatural, the effect generated by it is and thus may be suppressed with antimagic.

Presented here is an example racial feat tree for the drow based on the special abilities available to the dark elf shadowknight character in *Champions of Norrath*. Using this feat tree for your character gives you a unique character who retains the themes and strengths of both the classic D&D drow and the dark elf of Norrath. Using these feats as a guide, you might create racial feats for any race you desire or even apply these feats to another race of your choosing.

Damage Mastery [Racial-Drow]

You are efficient at dealing damage with a particular type of weapon.

Benefit: Select one damage type from the following: bludgeoning, piercing, or slashing. You gain a competence bonus on weapon damage rolls made with weapons that deal this type of damage. The bonus gained to damage equals 1 plus 1 for every three other racial feats you posses. Thus, a character with Damage Mastery (bludgeoning) and three other racial feats would gain a +2 competence on all damage dealt with a bludgeoning weapon.

Special: You may gain this feat multiple times. Its effects do not stack. Each time you take this feat it applies to a new type of weapon.

Disease Bolt [Racial-Drow]

You can channel tiny motes of negative energy and hurl them at enemies.

Prerequisite: Cha 13, any two racial feats.

Benefit: As a standard action, you can hurl a bolt of negative energy as a ranged touch attack. On a successful hit, you deal 1d6 points of damage per racial feat you possess. You can hurl a disease bolt a number of times per day equal to the total number of racial feats you possess. Damage dealt by a disease bolt heals undead creatures rather than damaging them.

Special: This is a supernatural effect.

Disease Shield [Racial-Drow]

You can radiate an aura of sickening necromantic energy.

Prerequisite: Cha 17, any three racial feats.

Benefit: As a standard action, you can activate an aura of foul magic that surrounds you in a five-foot-radius. All creatures that come into contact with this aura must make a Fortitude save (DC 10 + your Charisma bonus + your total number of racial feats) or become sickened for a number of rounds equal to your total number of racial feats. You can have a disease shield active for a number of rounds per day equal to your total number of racial feats, but these rounds need not be consecutive. You may lower your aura as a free action at any point after the disease shield has been active for 1 round.

Special: This is a supernatural effect.

Increased Carrying Capacity [Racial-Drow]

You can carry far more than someone of your strength should be able to.

Benefit: For the purposes of determining your carrying capacity (see page 162 of the *Players Handbook*) your effective Strength increases by a number equal to your total number of racial feats. The virtual Strength bestowed by this feat offers no benefit to combat rolls, skill checks, or other activities such as lifting a gate, grappling, or moving a grappled creature; the bonus should not be interpreted as a bonus to any other situation except when determining carrying capacity.

Life Tap [Racial-Drow]

You can absorb life energy from living creatures you slay, healing damage with each kill.

Prerequisite: Wis 13, any one racial feat.

Benefit: When you kill a living creature with a melee weapon you may immediately heal a number of hit points equal to 1 hp for every 2 HD possessed by the fallen creature (minimum 1). You may use this ability a number of times per day equal to the number of racial feats you possess. You may decide to use this ability upon dealing the death blow as a free action.

Special: This is a supernatural effect.

Tainted Strike [Racial-Drow]

You do additional negative energy damage on a critical hit.

Prerequisite: Any two racial feats.

Benefit: Whenever you score a successful critical hit with a melee weapon, you may choose to channel additional negative energy through your attack. Such an attack deals an additional amount of damage due to negative energy equal to your total number of racial feats. Additional damage dealt by a tainted strike heals undead creatures an amount equal to your total number of racial feats rather than damaging them.

Special: This is a supernatural effect.

Undead Command [Racial-Drow]

You can command undead creatures to follow your verbal orders.

Prerequisite: Cha 19, any two racial feats.

Benefit: As a standard action, you can vocally order a single undead creature within 30 feet to undertake a specific action, as per the spell *command*. The undead creature can attempt to resist your order with a successful Will save (DC 10 + your Charisma modifier + your total number of racial feats), but otherwise it must follow your command to the best of its ability. You can issue a total number of commands per day equal to your total number of racial feats.

Special: This is a supernatural and language-dependant effect.

by F. Wesley Schneider • illustrated by Wayne Reynolds and Atilla Adorjany

FRANKENSTEIN

Widely held as the first true work of science fiction, Mary Shelly's 1818 gothic masterpiece, *Frankenstein*, has captivated and horrified readers for nearly two centuries. Following the ultimately self-destructive ambitions of Victor Frankenstein in his quest to overcome death, the young doctor's greatest success becomes his downfall with his creation of a new unnatural life. Through the work, readers are presented again and again with not just the terrors of the living dead, but the questions of what is it that defines humanity and who's actions prove more monstrous; the monster's or the man's?

Although death often proves to be a temporary state in D&D, dozens of the game's most popular monsters blur the boundaries between the living and the dead. From creatures obviously inspired by Mary Shelly's work, like the flesh golem, to undead monstrosities of all types, the timeless appeal and fearfulness of the animate dead remains one of D&D's most popular trends. Thus, to enhance such horrors, whether they be your most prized creations or deadly opponents, this article provides advice and abilities to breathe new life into the moldering conventions of dead flesh.

Create Your Own Monster

Oft-forgotten, the Craft Construct item creation feat—presented on page 303 of the *Monster Manual*—is just as valid and accessible to players as any other. Like any other item creation feat, players can spend a portion of their time, money, and experience to craft exactly what they want. Although in the case of Craft Construct the end result proves far more versatile than most other magic items. As early as 6th level, a character might meet the requirements for this feat and immediately begin work on a homunculus. Two levels later, a character's knowledge refines to the point that he can create flesh golems, and in the levels beyond that, creations as complex as clay golems, shield guardians, and iron golems become possible.

Although creating constructs requires the expenditure of a significant amount of resources, the benefits often more than make up for the cost. With a construct servant at his beck and call, your character gains not only a tireless porter but an uncomplaining scout and a deadly ally. However, lower-level construct creators should remain wary, lest they face a fate similar to that of Victor Frankenstein. While easily crafted constructs like homunculi are merely fragile, clay and flesh golems might prove as dangerous to their creators as to their creator's enemies.

Augmented Automatons

As with all creatures in the *Monster Manual*, the constructs presented therein represent the weakest examples of their kind. With most constructs' lack of both intelligence and access to feats, this often means that few variations except for size and general toughness exist. Yet not all magic users craft their constructs in the same manner.

The benefits and additions presented here are available to any construct that meets the construct prerequisites at the time of its creation. The creator takes on the cost of these additions in the form of further expenditures of time, gold, and experience spent during creation. Any character with the Craft Construct feat has the ability to make these additions, as long as he meets the creator requirements detailed with each augmentation. These benefits raise the market price and creation cost of creating the construct they apply to by an equal amount. Such additional costs also require the creator to expend time equal to 1 day per

1,000 gp in the construct's total price and experience equal to 1/25 of that total, both after customizations. A spellcaster may not make these augmentations to a construct already created, only to new creations he crafts. A construct may have as many additions as its caster is willing to pay for. These additional abilities might adjust the construct's CR as noted in the individual descriptions; thus, DMs should adjust encounters to account for a more powerful creature.

Advanced Binding

Your construct cannot go berserk.

Construct Prerequisites: Construct, berserk extraordinary ability.

Creator Prerequisites: Craft Construct, CL 10th.

Cost: +3,000 gp.

CR Adjustment: +0

The elemental spirit responsible for animating your construct is bound utterly to your will. As such, constructs with the berserk extraordinary ability no longer suffer a chance of going berserk and are for all account and purposes treated as though they lack that ability.

A flesh golem with advanced binding costs 23,000 gp and requires a spellcaster to spend 23 days, 13,500 gp, and 920 XP to create.

Extra Arms

Your construct has more than the standard number of arms.

Construct Prerequisites: Construct, must have a slam attack.

Creator Prerequisites: Craft Construct, CL 14th.

Cost: +25% of the construct's market price and cost.

CR Adjustment: +1

A construct with this augmentation gains two more arms than normal and may make two additional slam attacks during a full attack action. These additional slam attacks are treated in all ways as the construct's usual slam attacks, with the same attack and damage modifiers.

A stone golem with extra arms costs 112,500 gp and requires a spellcaster to spend 112 days, 62,500 gp, and 4,500 XP to create.

Rudimentary Intelligence

Your construct possesses intelligence.

Construct Prerequisites: Construct, no Intelligence score.

Creator Prerequisites: Craft Construct, CL 12th.

Cost: +8,000 gp.

CR Adjustment: 11 HD or less, as base creature; HD 12-23, as base creature +1; HD 24 or more, as base creature +2.

A spellcaster applying this augmentation bestows an Intelligence score upon his creation equal to 1/2 his caster level. In addition to being able to make judgments and decisions as any other creature with a similar Intelligence score, the construct gains feats and skill points befitting an intelligent construct of its Hit Dice (see page 301 of the *Monster Manual* for information on how to determine and distribute monstrous feats and skills). This augmentation cannot add additional Intelligence to a construct that normally has an Intelligence score. A golem that gains intelligence in this manner is still bound to the will of its creator as normal.

A clay golem with rudimentary intelligence costs 48,000 gp and requires a spellcaster to spend 48 days, 29,500 gp, and 1,920 XP to create. Such a golem gains an Intelligence score of 6, four feats, and 14 skill points.

WHAT'S IN IT FOR YOU?

Besides your own edification and experiencing one of the most masterful works of all horror literature, *Frankenstein* offers numerous uses and endless inspiration for your Dungeons & Dragons game. For characters, *Frankenstein* might serve as either a cautionary tale or a suggestion of unlocked potential. Some might use atrocities similar to those committed by Frankenstein's monster to fuel a character's vendetta against science or magic. Such a character might face a unique crusade, seeking to save the world from the unrestrained creations of magic users and monsters tampering with the fundamentals of creation. From insane transmuters, morbidly imaginative liches, and gene-tampering illithids, the list of potential enemies and the horrors they promise to unleash are limitless.

Others, however, might seek to recreate alchemical or magical experiments delving into the basics of life, fueling endless quests for ancient lore or groundbreaking discoveries. Perhaps your character is wiser and more skilled than Victor Frankenstein. Maybe your experiments and resulting creations won't suffer from the same uncontrolled, wanting nature. Maybe you'll be a hero championed by your works. Then again, maybe not. Regardless, the suggestions of both the novel and those presented in this article should remind you that the power of creation lies in your character's hands, and what you make can be as wondrous or horrible as you desire.

For DMs, *Frankenstein* offers vast potential for inspiration. In its most basic form, *Frankenstein* serves as a kind of monstrous ecology, giving readers a firsthand glimpse into the mind of a monster and providing motives beyond those of a mere killing machine. Perhaps even more compelling might be the novel's use as a "villainous" character portrait, revealing how even the best intentions and loftiest ambitions might lead to the most undesirable repercussions that unleash horrors beyond reckoning.

WARBAND BUILDING

by Mike Mearls
images provided by Wizards of the Coast

Under the standard rules for *Dungeons & Dragons Miniatures*, you must create a warband considering a total number of predetermined points, a maximum single figure point value, a maximum number of total figures (usually twelve), and restrictions on your figures' alignments. Usually, you must choose one of the four alignment factions and select figures exclusively from that faction. This article presents options for variant warband building to add variety to your games. In addition, each of the new options includes ideas on how to use the basic model given for warband building to create roleplaying encounters using your collection of D&D miniatures.

Drafts and Sealed Packs

The more you know about the miniatures you and your opponent use, the better your chances of victory. This option turns this idea upside down. A popular option in tournament play, sealed boosters (or their equivalent) force you to make the most of a random allotment of figures. This is a challenge to your tactical abilities, as you must create a plan on the fly and fight with a less than optimal warband. This format also gives you the chance to explore some figures you might have otherwise overlooked.

If you have enough unopened packs on hand, give each player one or two boxes. Everyone opens one pack, picks a figure from the ones inside, and passes the remaining figures to their right. This continues until the boosters are empty. Each player then builds a legal warband from the figures they chose. You should use a 100-point limit for *Harbinger*, *Dragoneye*, and *Aberration* drafts, but *Giants of Legend* and *Archfiends* have expensive figures that make 200-point games viable. Rules for alignment are slightly different than in the standard *D&D Miniatures* game. All of the figures in your warband must share one alignment component. For example, your warband can contain both CE and CG figures. Some of the options below use different alignment rules.

If you don't have enough unopened packs, there are other methods that can inject a random surprise into the game. The key lies in giving the players a set of restrictions or a random element that pushes you to play with new combinations of figures.

The easiest way to conduct a draft without sealed packs is to gather your miniature stat cards and organize them by rarity. Shuffle them and deal them out into stacks that mimic the rarity present in a sealed pack—usually one rare, three uncommons, and four commons, plus a Huge figure for *Giants of Legend* packs.

Chuul

You can also deviate from this pattern to create some interesting draft decisions. Some of the variations include:

Alignment Draft: In this variant, players may use miniatures from any faction in their warbands. Available miniatures should be divided by alignment before drafting begins. The draft rounds are then based on alignment, with one round of lawful good, another of chaotic evil, and so on. Run a separate draft round for miniatures that fit into multiple factions. Drafting continues until everyone's warband includes at least one miniature from each of the four primary factions and those eligible to join more than one.

Adventuring Wizard

Point Draft: Break your collection down by point cost for a draft, giving everyone a chance to field a big, powerful figure along with lots of cheap grunts. Your first draft round might consist of figures that cost 50 points or more, the second round has figures that cost 15 or more points, and the final round is cheaper figures. If you don't have enough expensive miniatures for an entire draft round, use a random draw to allocate them. In this case, you might want to suspend the alignment restrictions on warband building to keep things fair.

Rarity Draft: Separate your commons, uncommons, and rares and base the draft on rarity. Organize a draft that consists solely of miniatures of one rarity, or use three rounds of drafting to dip into all three levels. As an added complication, institute a cap on the number of rares and uncommons everyone may use along with a minimum for commons. A limit of two rares, and four uncommons with a minimum of two commons gives you a good spread of rarities and makes all three rounds of the draft important.

Roleplaying Uses: It may seem odd to use sealed packs in RPG play, but they add an element of surprise and danger to random encounters. Rather than rolling to determine the monsters that the party must face, open a booster pack and create an encounter from the miniatures inside. Alternatively, you can simply pit the characters against the rare miniature. Use this option when the party is in a relatively open, wilderness area. Such conditions offer the best chance of creating an encounter that makes sense. You can also use this method if the characters must fight in a battle where their opponents could be almost anything, such as an arena combat against monsters captured and raised by those who run the battles. Remember that not every encounter must end in bloodshed. The characters might encounter a gold dragon who suspects them of a recent robbery. They must convince her of their innocence if they want to avoid a detour to the local duke's castle.

Bidding

As a variant on the draft, players bid points from a set pool to add a miniature to their warband. This pool of points equals the maximum point total for the game. Players then field the total pool of figures they purchased in a warband. To make bidding competitive, suspend the standard faction rules for warband building. This makes it easier for everyone to jump in on the bidding. Otherwise, if one player pursues a faction that no one else wants, it is much easier for him to gain a lot of figures with low bids.

Organize a pool of about sixteen miniatures per player participating in the bidding. Line up a total number of figures equal to the players taking part in the bidding. Randomly pick one person to go first. From the lineup of miniatures available, that player picks a figure and announces how many points she wants to bid on it. Bids proceed clockwise around the table, with everyone getting a chance to make a bid higher than the current bid. When you make an entire pass around the table without a new bid, whoever bid highest gains the figure for her warband. Add another miniature to the lineup from the total pool for bidding, and the next player to the left starts the bidding.

Presenting only a few figures at a time adds an element of uncertainty to the bids, since no one is sure what else might be available. You can also place the entire pool of miniatures up for bid at once, giving everyone a chance to see all the figures that are up for grabs.

In either case, bidding continues until only one person has any points remaining. He then spends the rest of his points on miniatures as normal. If he can't afford any of the remaining figures, he loses the points he has left over. You should bring bidding to an end if two players remain and one of them outbids the other twice in a row. At that point, the two players take turns purchasing figures with their remaining points.

Large Silver Dragon

Faction Format

Under these rules, players must spend a minimum amount of points on minis from certain factions, such as half CE and half CG. This variation allows you to experiment with normally impossible combinations, such as teaming fast chaotic evil creatures with slow, high AC lawful good ones. You can add an additional layer of complexity by randomly assigning alignments to each player, perhaps by drawing out of a hat or rolling a 1d4 twice (rolling again if the same number comes up both times) to pick one of the four alignments. Any miniature that is legal to either of the two alignments is eligible for your warband.

Mindflayer Telepath

Roleplaying Uses: Many veteran players grow accustomed to expecting monsters to act according to their description from the *Monster Manual*. Silver dragons should always be kind, wise, and noble, while a beholder is a megalomaniacal schemer and death-dealer. You can throw your players' expectations to the wind by using normally good creatures as enemies. A mind flayer might use an artifact to force other creatures to serve it, turning the friendly creatures of the forest into a band of murderous fiends. *Magic jar* allows a villain to inhabit a good creature's body, giving him the perfect cover for his crimes. No one might think to accost the silver dragon seen in a region where gnome villages have been attacked and destroyed.

Protectar

By the same token, you can use evil creatures as potential allies. A group of orcs might be in the employ of a local baron. They obey the laws because of the good pay they receive, and if the PCs tangle with them the orcs might throw them in irons.

If you use good and evil monsters together, you might lull the players into a false sense of security. Using miniatures helps emphasize this. Placing the figures on the table gives the players fewer verbal clues as to a creature's disposition. They might be less likely to target a creature that looks like it could be friendly, especially if the monsters try to trick the PCs into thinking that the "good" creatures are involved in a fight against the evil ones. You might find that the players start to draw and run with their own conclusions rather than take the time to ask you about the situation or prepare for a trap.

Creatures and Cultists

This format presents an interesting conundrum: Every warband has at least one big, powerful figure, but losing that figure causes you to lose the game. You must balance using that figure to destroy your foes with the need to protect it from harm.

Every warband must include at least one Huge or Large creature worth 60 points or more. This is the warband's primary figure. The rest of the minis in the warband cannot be worth more than 15 points each. These are the primary figure's cultists or followers. When one of these cultist figures dies, it reappears in your entry tile at the beginning of the next round and may act as normal. It gains a full allotment of spells and other limited use abilities it had at the beginning of the game. If your primary figure does not have a commander rating, it gains Commander 0 in addition to its other abilities. In this variation, all cultist figures are worth 0 points while the primary figure is worth the total cost of the warband.

Roleplaying Uses: This warband building rule provides a useful template for high-level encounters. Once the PCs reach 8th level or above, weaker creatures pose a negligible threat even in large numbers. At this point, they work better as roadblocks that complicate an encounter with a powerful creature rather than a true danger.

For example, a fire giant might gather a number of azer mercenaries to

his side. If they surround him in combat, they prevent the PCs from drawing close while he uses his reach to pummel them. An aspect of Orcus might be accompanied by a mob of dretches, either summoned by the force that called the aspect or drawn to the creature by its raw power. In any case, these smaller creatures serve an important role merely by forcing the PCs to waste actions on them, yet overall pose a miniscule threat.

Cultist of the Dragon

Tiny Hordes

By placing limits on the total number of points that players can invest in a single model, you alter the character of viable warbands and give mid-cost figures a chance to shine. Under this variation, you may have a maximum of 16 figures in a warband but you cannot spend more than 20 points on a single figure. However, you may choose to spend up to 35 points for one commander. This encourages everyone to invest in a large number of cheaper figures and is a good excuse to use your extra commons and commanders that you might otherwise overlook.

Roleplaying Uses: Using a large number of weak creatures to oppose the party is always a risky proposition. A single spell like *fireball* might incinerate an entire mob of weak creatures in a single casting, making it difficult for such encounters to pose a threat for more than a round or two. On the other hand, a large number of weak creatures means that more creatures are attacking every round, increasing the chance of one of them rolling a natural 20 or a critical hit.

Making the Most of Miniatures Cards

D&D Miniatures stat cards are useful for drafts or bidding. To add a random element to the game shuffle them, use card sleeves to disguise them, and deal them out like playing cards. You can organize them into stacks with nearly identical point values, with each player drawing one card from each stack to make a 200 or 100-point warband. For example, you might have three 10, one 20, one 40, and three 3-point stacks. If you take one card from each pile, you'll end up with a 99-point warband. Use stacks with greater point value for 200-point games. The miniature cards are great tools for introducing random elements into warband creation, such as the variations on drafts given in this article.

Kobold Champion

Used in roleplaying, the cards prove useful in a variety of ways. You might use them for initiative, stacking the cards in the order of the monsters' initiative value and inserting extra cards for the PCs. If you need a quick encounter, gather together cards by their CR to build encounters on the fly. If you further break down your cards by creature type, the encounters you build have a unifying theme that makes sense in the roleplaying game.

Kobold Scorcerer

The cards also make it easy to assign random effects. For example, as the characters try to sneak into an orc lair they accidentally topple a small stone shrine to Gruumsh. The cleric of Gruumsh in the next room, along with an ogre and a few orc warriors, might hear the commotion. Roll d20s for their Listen checks, then randomly assign the results by drawing cards to see which monster had the highest roll, the next highest, and so on. The DC might be high enough that any result below 10 is a failure, so you only need to check the Listen skill bonuses for a few of the rolls instead of going through and making an individual check for each creature.

If you use large numbers of the same creature, such as a mob of bugbears, write a number on each miniature's card, then use a piece of masking tape marked with the corresponding number on the miniature's base. If bugbear number 5 is hit with *hold person*, a note or piece of tape attached directly to that bugbear's card reminds you of the effect.

Order Dragon Back Issues Online!

Hundreds of issues available.
Prices range from $15-$6.

Get 'em before they're gone forever!

paizo.com

Dungeons & Dragons, Dungeon Master, Dragon, Dungeon, and Polyhedron are registered trademarks of Wizards of the Coast, Inc., a subsidiary of Hasbro, Inc., and are used by Paizo Publishing under license.

Discover Dragons!
Encounter rare, mysterious, & whimsical dragons in the world's only all dragon catalog!
Unique gifts & collectibles, t-shirts, prints, pewter, & limited edition artifacts.

Dancing Dragon

www.dancingdragon.com

800-322-6040 24hrs.

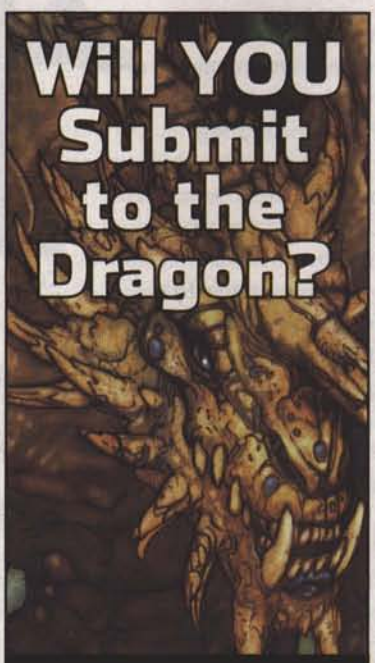
1-888-Gamedude

Boardgames, Fantasy, Role Playing, Science Fiction, Dice, Collectible Card & Miniature Games

Call For Your FREE Christmas Games Catalog!!

www.888Gamedude.com

Will YOU Submit to the Dragon?



We're nothing without freelance writers and artists just like you. Download our contributor guidelines at paizo.com/dragon

SEEKING OUT-OF-PRINT TITLES?
NEED THE NEW STUFF TOO?

D&D® 3RD EDITION
d20
AD&D® 2ND EDITION
AD&D® 1ST EDITION
BASIC D&D®

25 YEARS OF TSR... the hit pointe ALL IN ONE SPOT

http://www.hitpointe.com

Mail-order Game Shop
Specializing in Used and Out-of-Print
D&D®, AD&D® and
White Wolf's World of Darkness®
game products.

No computer? Write for current price list:

540 North Lapeer Road, Suite 255
Orion Township, MI 48362

Introducing SiegeStones™!

Be the first to capture four towers in this exciting new abstract strategy game!

Made of classic wood and stone, SiegeStones makes a perfect gift for anyone that loves games.

Live Oak Games
www.liveoakgames.com

"Don't let the simplicity of the rules lead you to overlook the surprising subtleties and visual challenges of this towering achievement"
- Games Magazine

rpgguild.net

For all of your RPG needs.

Strategicon Conventions

Strategicon is proud to bring you three conventions each year, providing Southern California with a complete gaming experience! We offer role-playing games, miniatures games, board games, collectable card games, computer games, Games Workshop tournaments and much more at the beautiful Westin Hotel Los Angeles Air Port located at 5400 West Century Blvd. Los Angeles CA 90045.

For your room reservations call 1-800-937-8461 or 310-216-5858. Please mention Strategicon Conventions Block too insure the special reduced room rate.

GAMEX 2004 runs on Memorial Day Weekend May 28th-31st 2004.
GATEWAY 2004 runs on Labor Day Weekend September 3rd-6th 2004 and will be hosting RailCon 2004 for the Train Gamers Association!
ORCCON 2005 on President's Day Weekend February 18th-21st 2005.

Please visit our web site www.strategicon.net for future information, or call: (818) 848-4760

Strategicon
Strategy Game Conventions

Castles & Crusades™
GRIEFENSTADT
CASTLE ZAGYG™

Strange lights beckon from her high towers and the howls of cursed creatures are heard upon the wind-swept slopes of the Four Tors. Ever did men look upon that place with horror and dread. Countless have tried. Countless have died. Only a few have survived the horror that is and always will be Castle Zagyg™.

UTILIZES THE CASTLES & CRUSADES™ RULES SYSTEM

TROLLLORD GAMES
WWW.TROLLLORD.COM

Cloud Kingdom Games
HEY! THERE'S A NEW CARD GAME CALLED
OGRE BASH
LONG AGO, OGRES WOULD STAND IN A CIRCLE, HITTING EACH OTHER WITH CLUBS UNTIL ONLY ONE OGRE WAS LEFT STANDING.
THE OGRE BASH CARD GAME IS JUST LIKE THAT, EXCEPT FOR THE PART ABOUT CLUBS AND HITTING.
PLAY OGRE BASH ON LINE AT:
www.cloudkingdom.com

Killer Dungeons Need Killer Puzzles
Shadowman's Twisted Treasury
A Collection of Killer Puzzles
Answer to this issue's riddle: Book
Get riddles at www.cloudkingdom.com

CARDLINGS™
A NEW BESTIARY AWAITS YOU!
Its minions reside inside one card set for fantasy fans...
www.cardlings.com

CRAWL OR DIE
Either way, just make sure you look good for the cameras...
XCRAWL
Adventures in the Xtreme Dungeon Crawl League
Pandahead Productions
Buy it at your local gamestore. They'll love you for it. So will we. Then go visit www.pandahead.com

Be Heard!
Tell us what you think on our new messageboards.
paizo.com

by Andy Collins
illustrated by Niklas Janssen

OFFICIAL ANSWERS TO YOUR QUESTIONS

This month, the Sage tackles a variety of questions pertaining to movement. Send your questions to **sageadvice@paizo.com**.

Can a character use the Tumble skill from a prone position? Specifically, if my character is prone, can he use Tumble to move out of a threatened square without provoking an attack of opportunity?

According to a strict reading of the rules, no. The key phrase in the Tumble skill description is this: "Tumble at one-half speed as part of normal movement. . . ." You can't move "normally" while prone, thus you can't use Tumble in this manner while prone.

The only "normal" movement allowed while prone is to crawl 5 feet as a move action that provokes attacks of opportunity. I don't think it stretches the rules unreasonably to allow a character to use Tumble while crawling, but since you can't crawl at half speed (half of 5 feet is less than a full square), you'd have to take the –10 penalty on the Tumble check for using accelerated tumbling. Thus, a character could make a "crawling Tumble"—think of it as an "action roll" if you prefer—to move 5 feet as a move action without provoking attacks of opportunity; such an action would require a DC 15 Tumble check with a –10 penalty.

Can my character make a jumping charge attack, either with a long jump or a high jump? Do I need the feats Fleet of Foot or Psionic Charge? If I can make a high jump as part of a charge, can I use it in conjunction with Battle Jump?

You can make a long jump as part of a charge. You must still follow all the normal rules for making a charge, such as moving in a straight line on the battle grid. This tactic can let you avoid some of the normal restrictions against charging. If a square of difficult terrain is between you and your charge target, you might be able to jump over it with a long jump. (The fact that your jump means that your movement isn't a perfectly straight line doesn't make the charge illegal—you're still moving in a straight line as far as the battle grid is concerned and the jump isn't really changing your direction.)

Making a high jump as part of a charge is trickier. It's hard to imagine a

significant high jump that doesn't change your direction; after all, you're now moving vertically rather than laterally. Furthermore, if you have to slow your movement at any point of the charge, you can't make the charge. For instance, if you make a high jump toward a ledge as part of a charge, then have to pull yourself up to the ledge before continuing, that's not a charge, it's a move or a double move. It's the same for the "hop up" maneuver described on page 77 in the Player's Handbook: since it counts as 10 feet of movement, you can't perform such a maneuver as part of a charge.

Fleet of Foot (found in the Player's Guide to Faerûn*) and Psionic Charge (from the* Expanded Psionics Handbook*) might make performing a high jump as part of a charge a little easier. Both feats allow a single change in direction of up to 90 degrees during the charge, which should be sufficient to allow you to make a high jump as part of a charge. Neither feat allows you to ignore the restrictions on slowed movement during a charge.*

If you're capable of making a high jump that brings you at least 5 feet above an enemy, you could employ the Battle Jump feat (from Unapproachable East*) without having to start at a higher location. Of course, that would require a Jump check result of at least 40 for a Medium opponent, so it's out of reach of most characters. You'd also have to make the Jump check from a square adjacent to your foe, so it would provoke attacks of opportunity (as you're moving upward out of a threatened square). All in all, it sounds like a pretty tricky maneuver, but cinematically very exciting indeed.*

How far does a character fall in a single round? If my griffon-riding character falls off his mount 300 feet up, how long do other characters have to catch him?

This ends up being both a rules and a physics question. The short answer is, "In a single round, you fall far enough to hit the ground in the vast majority circumstances that come up in the game."

Here's the long answer: A falling character accelerates at a rate of 32 feet per second per second. What that means is that every second, a character's "falling speed" increases by 32 feet. The distance he falls in that second is equal to the average of his falling speeds at the beginning of that second and at the end of that second. Thus, during the first second he falls 16 feet (the average of 0 feet and 32 feet, which are his speeds at the start and end of that second). During the next second he falls 48 feet (the average of 32 feet and 64 feet). He falls 80 feet during the third second, 112 feet the fourth second, 144 feet the fifth second, and 176 feet the sixth second. That's a grand total of 576 feet fallen in the first round alone, hence the short answer given above—the number of falls occurring in any campaign longer than this is probably pretty small. For ease of play, you could simply use 500 feet as a nice round number—it's easier to remember.

Of course, the character falls even farther the next round, although acceleration soon ends due to the resistance of air on the falling body (this is what's called terminal velocity). If the Sage remembers his high school physics, terminal velocity for a human body is roughly 120 mph (equivalent to a speed of 1,200 feet per round, or 200 feet per second); thus, the character's falling speed hits its max in the first second of the second round. It's safe to say that after two rounds the character will have fallen nearly 2,000 feet, and will fall another 1,200 feet per round thereafter.

In the example you give, other characters would clearly have no more than a round to react, and it's possible they'd have even less time. Remember that despite the sequential nature of D&D combat actions, things are happening very quickly—virtually simultaneously, in many cases. As a DM, I'd probably allow every character a chance to react to a long fall (such as the one you describe), as long as their action occurs before one full round has passed from the start of the fall. (As a side note, that's why feather fall *allows its caster to cast it even when it isn't her turn—otherwise, adjudicating its timing would be a nightmare.) The difference between "you watch the character fall all the way to the ground before you can react" and "the character starts to fall, what do you do?" is really just up to the DM's sense of fun and fair play. Off the top of my head, I'd say that anything up to 50 or 60 feet is clearly too fast to react to (barring a readied action, of course), and anything that approaches 250 feet or more should probably allow characters some chance to react, but that's purely a personal opinion.*

Whatever decision you make, try to make the same decision every time, so that players know what to expect. If this situation comes up a lot in your game, it's probably worth creating a house rule so you don't have to try to remember what you did last time. (If your campaign routinely features 300-foot falls, your characters might want to invest in some rings of feather falling!*)*

Now, if you start altering certain assumptions—such as the force of gravity, or the density of air that's resisting the falling character, or even the mass of the falling character—these calculations become less useful. Yet, unless your numbers are much different than the standard values, you can still use these as benchmarks.

Can I overrun multiple opponents as part of the same action? It seems like a hefty fighter should be able to blast past several opponents if he is willing to take all of the associated attacks of opportunity and other drawbacks.

The overrun rules allow you only to overrun a single opponent as a standard action taken during your move. If the defender chooses to avoid you, the overrun attempt doesn't count against your actions, which means that you could try to overrun another foe during the same move.

Can a character with Spring Attack who begins his turn hidden move up to a foe, attack him, then return to a position of hiding? Is he considered to be hiding (that is, invisible to the foe) when he makes the attack? What if the character has the camouflage or hide in plain sight class features?

Normally, a character can't make a Hide check right after attacking a foe, since that foe's attention is now

focused on him (even if the attacker started his turn hidden or invisible). The sniping option (on page 76 in the Player's Handbook*) allows a character to make a move action to hide immediately after making a ranged attack against a foe at least 10 feet away, but this doesn't apply to melee attacks (even those made with reach). Even if the character has Spring Attack, he simply can't make a Hide check while he is being observed.*

As far as your second question goes, unless the character's approach remains entirely in an area where he can hide (that is, an area with sufficient cover or concealment to attempt a Hide check), the character is not considered to still be hidden when he makes the attack. Conceivably, your character might begin his turn hidden in overgrowth, move up through the undergrowth to attack a target, then move back to a hiding place within the plants, having never left the area of concealment. In this case, he'd be considered hidden when he made the attack, although he'd have a –20 penalty on his Hide check.

The third part of your question changes the situation entirely. Separately, both the camouflage and hide in plain sight class features make this tactic more useful, but together, they're incredibly effective.

A character with the hide in plain sight class feature (described on page 48 in the Player's Handbook*) can make a Hide check even if he's being observed. This doesn't require any extra action to accomplish (unlike the sniping maneuver). The character could attack a foe, then move to a place with sufficient cover or concealment to allow a Hide check, making the Hide check as part of movement. The character doesn't need Spring Attack to pull this off, although that feat would allow him to move (potentially from a place of hiding, although that's not necessary), make an attack, and then move again to a place of hiding. Still, unless the character has cover or concealment for his approach, he's not considered to be hidden when he delivers the attack.*

The camouflage class feature (also on page 48 in the Player's Handbook*) allows the character to make a Hide check in any sort of natural terrain, even if it doesn't provide cover or concealment. This means that the character could begin hidden, move up to a target across open terrain, and make an attack while still being considered hidden (although he'd still suffer the –20 penalty on his Hide check). Even if the character has Spring Attack and moves away after the attack, he can't make a Hide check to hide after the attack.*

Put all three of these elements together—such as in the hands of a high-level sneaky ranger—and here's what you get:

1) The character begins his turn hidden (as long as he's in natural terrain, he doesn't even need cover or concealment).

2) He moves up to a foe across natural terrain and makes an attack (making a Hide check with a –20 penalty to be considered hiding when he attacks).

3) He then moves back from the foe and makes a new Hide check to disappear from view (again, he doesn't need cover or concealment while in natural terrain).

4) The foe then, if still standing, says, "Hey, what hit me?!"

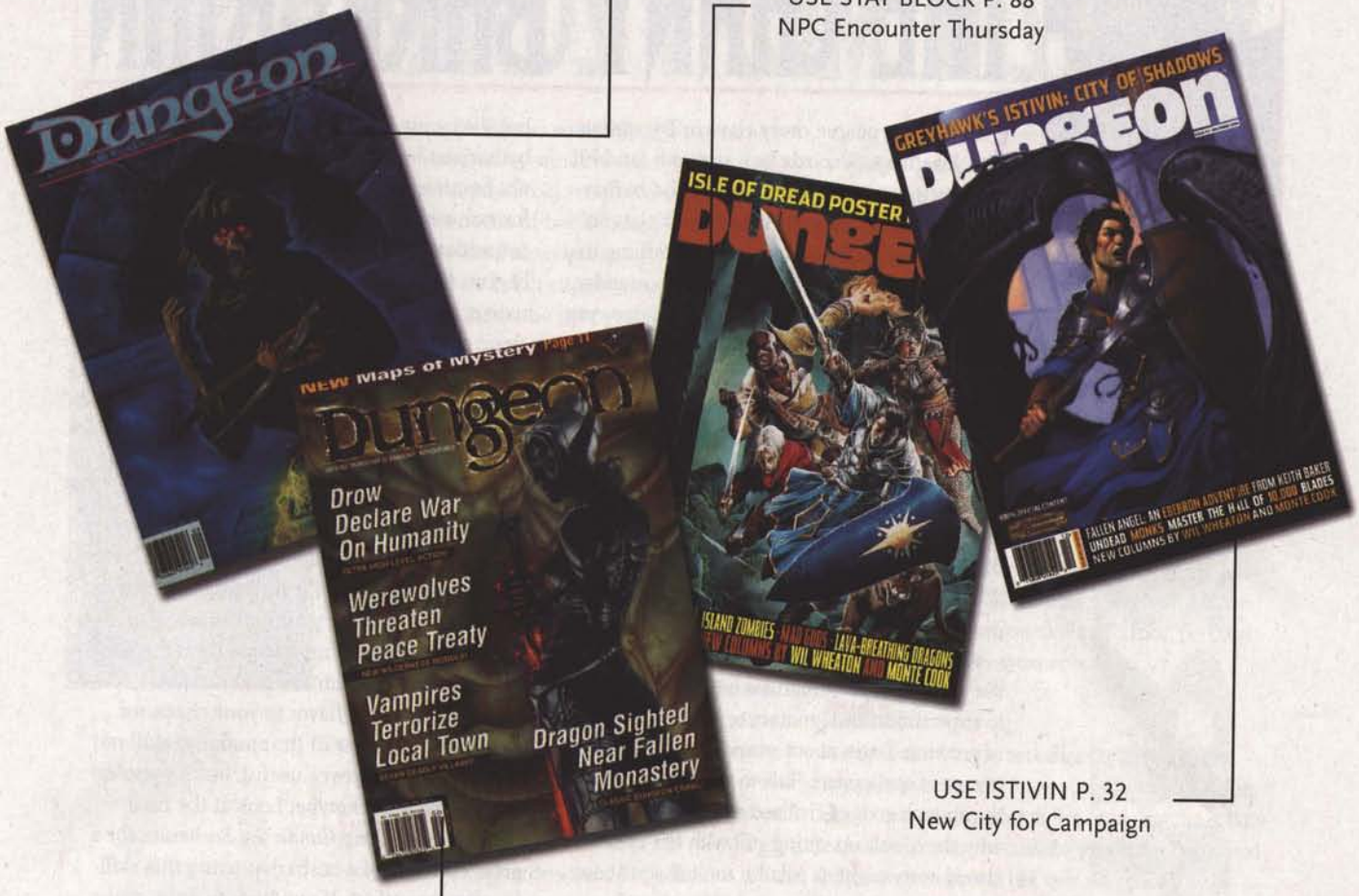
Dragon

327 AD INDEX

PRODUCT	PAGE
AFLA	77
Blizzard	10–11
Cardlings	Gamer Guide
Cloud Kingdom Games	17
Cloud Kingdom Games	Gamer Guide
Code Monkey	45
Crystal Caste	9
Dancing Dragon	Gamer Guide
Dork Storm Press	37
Eden Studios	47
Fluid Entertainment	Insider Back Cover
GAMA	29
Game Trade Magazine	69
Gamedude	Gamer Guide
Hit Pointe	Gamer Guide
Just BY Design	Gamer Guide
Live Oak	Gamer Guide
Malhavoc	75
Mongoose Publishing	21, 43
Morrigan Press	41
NCSoft	Outside Back Cover
Nintendo	24–25
Offworld	56
Ossuem	23
Pandahead Productions	Gamer Guide
Rackham	31
Reaper Miniatures	6–7
Scum Pictures	49
Simon and Schuster	15
Sony	Insider Front Cover, 3
Strategicon	Gamer Guide
Troll Lords	Gamer Guide
White Wolf	13

USE DUNGEON MAP P. 45
Sunday Game at Bill's

USE STAT BLOCK P. 88
NPC Encounter Thursday


Dungeon
NEW Maps of Mystery
Dungeon
Drow Declare War On Humanity
Werewolves Threaten Peace Treaty
Vampires Terrorize Local Town
Dragon Sighted Near Fallen Monastery
ISLE OF DREAD POSTER
ISLAND ZOMBIES · MAD GODS · LAVA-BREATHING DRAGONS
NEW COLUMNS BY WIL WHEATON AND MONTE COOK
GREYHAWK'S ISTIVIN: CITY OF SHADOWS
FALLEN ANGEL: AN EBERRON ADVENTURE FROM KEITH BAKER
UNDEAD MONKS MASTER THE HILL OF 10,000 BLADES
NEW COLUMNS BY WIL WHEATON AND MONTE COOK

USE ISTIVIN P. 32
New City for Campaign

USE NEW MONSTER P. 57
Quick Wednesday Game

USE TO SUBSCRIBE

www.paizo.com

Dungeons & Dragons, Dungeon Master, DRAGON, DUNGEON, and POLYHEDRON are registered trademarks of Wizards of the Coast Inc., a subsidiary of Hasbro Inc., and are used by Paizo Publishing under license.

by Jacob Steinmann

THE CANNY BARBARIAN

Stereotypes plague every class in DUNGEONS & DRAGONS. Wizards lack strength (and hit points), you can't trust rogues, and barbarians are dumb. Tell your friends you plan on playing a barbarian and many start talking in a bad Austrian accent. At worst, many consider the barbarian's role similar to that of a pet: you feed him, take him for walks, and unleash him when you need to break something.

Playing the dumb barbarian can be fun, but not every barbarian needs to fill the role of party idiot. This article examines ways to play a barbarian with as much brains as brawn.

BUILDING A CANNY BARBARIAN

When the time comes, you need to prove that you can do more than just hit people really hard.

Know Your Environment: Be interested in the world! Not all barbarians have to succumb to superstition and ignorance, nor be incapable of growing. Learn about magic and the weaknesses of spellcasters. Talk to the cleric about the strange gods of civilized men. Ask the monk why she insists on sitting still with her eyes closed every night. A paladin can tell you about local laws and courtly matters. The rogue can too, albeit from a slightly different perspective.

This information serves two purposes. First, it helps you acclimate and blend into society. You can still retain your own distinctive worldview and savage pride, but knowing how to deal with the local constabulary after a brawl can save you a lot of headaches. Second, this information might provide the insight needed to defeat your enemies through guile instead of by force.

Think Outside the Culture: Being an outsider occasionally has its advantages. Unconstrained by foolish notions of civilized behavior, barbarians can seek solutions outside of social norms. The paladin might have too much respect for protocol to barge into the king's chamber unannounced, but the rigidity of protocol seldom hinders a barbarian used to speaking directly with his leaders. If you get yourself into hot water, fall back on playing the ignorant savage. Take advantage of the stereotypes—better that people underestimate you than recognize the threat you present.

The Clash of Steel: The stereotypical barbarian seeks to solve every problem with his axe, but the canny barbarian knows better. Many barbarians learn to fight because they must, not because they particularly enjoy it. Look for non-violent solutions to problems. A good Intimidate skill check can end a fight before it begins. Diplomacy makes a reasonable alternative, although you generally want to let the cleric or bard do the talking.

If you have to fight, fight dirty! Fighting fair is a good way to get yourself killed. Coordinate with your fellow party members to use your abilities to their best effect. Barbarians often make natural tactical leaders, and they can sometimes devise strategies that an enemy doesn't expect. For added barbaric flavor, reference natural events or hunting practices from your tribe. Prefacing your latest idea with phrases like "When my people hunt the great bears of the mountains, we sometimes . . ." can give a suitable flavor to your character.

Set Traps: The Craft (trapmaking) skill not only frequently proves useful, but it upholds the barbarian archetype. Look at the final battle in the movie *Conan the Barbarian* for a great example of a barbarian using this skill to awesome effect. If you have to fight, make your enemies suffer before they get to you!

Rage Wisely: Do not rage at the first sign of a fight—wait until you are in a position to do the most damage with your rage. Most barbarians can smash their way through lesser foes easily enough without raging, so save your rage for the big threats.

Use Ranged Weapons: A composite longbow does a lot of damage, and you can increase your mobility by using it from horseback. Many barbarian tribes throughout history used hit-and-run tactics with bows frequently and effectively against more conventional armies. The Parthians—and later the famed Mongols—used this tactic to devastating effect.

Take Non-Combat Feats: In the absence of a ranger, a barbarian makes a solid tracker and survival expert. Skill-boosting feats enhance these abilities, and you might want to consider multiclassing into rogue (or bard, even) for a few extra skill points. Rogue makes an excellent fit with the canny barbarian as several class features stack.

by Troy E. Taylor

BARDS FROM HISTORY

BARD

Bards can serve as something more than the wandering minstrel described in the *Player's Handbook*, simply by taking a look at some examples of bards from European history. The bard descriptions presented here include feat and skill suggestions that can help you create a bard who is not only true to history but—more importantly—enjoyable to play.

Celtic Bards

At heart, the Celtic bard is a tribal poet-singer and an integral part of druidic society. Most often, she sings to harp accompaniment where she receives renown as a keeper of lore and culture. She eagerly fights against invaders, but she can also incite patriotic fervor through her chants. Celtic bards gather annually for a singing competition. The feats Animal Affinity and Weapon Focus, as well as the skills Knowledge (history), Knowledge (nature), Perform (Oratory), and Perform (stringed instrument), all reflect the Celtic bard's many interests.

Elizabethan Players

No discussion of bards would be complete without including the peers of the Bard of Avon, William Shakespeare. This rowdy bunch of penniless scoundrels carry themselves as dashing swashbucklers and enrapture the crowds with their energetic efforts. They mostly perform in tavern yards or theaters converted from taverns. Playwrights and players alike seek to become partners in theater companies, such as The Chamberlain's Men, to earn a share of the profits. Bluff, Perform (act), and Sleight of Hand help such bards make a living, while Weapon Finesse (rapier) helps keep them alive.

Goliard

Singing riotous songs in praise of drinking and debauchery, these rebellious university students or defrocked clerics offered their devotion to the mythical Saint Golias. *Wine, Women and Song*, the title of a collection of the goliards' poetry, sums up this hedonistic lifestyle. In simple verse, a goliard attacks hypocrisy and false piety, using satire to criticize those in authority. Chaotic in his outlook, the goliard works to reform the overly lawful religious and scholarly orders to which he belongs. A goliard relies upon such skills as Concentration, Decipher Script, Knowledge (religion), Perform (comedy) and the feats Great Fortitude and Scribe Scroll.

Gypsy Dancer

Inspired by a guitar accompaniment and a ring of admirers clapping and stamping their feet in rhythm, a gypsy dancer attired in bright clothes and bangles begins the flamenco—an improvised dance that expresses her inner feelings. With it, she can enchant a crowd and call upon mystical powers including fortune telling. Like other members of the gypsy caravan, she can play the guitar, hammered dulcimer, or tambourine, and likely possesses some training as a metalworker or horse trader. A gypsy dancer benefits from Perform skills in dance, percussion, and string instruments.

Herald

In the heat of battle, an officer of courage and integrity is dispatched to convey terms of surrender to the commander of the opposing force. As a capable rider, the herald ably navigates battlefield hazards to complete her task. In peacetime, a herald conducts tournaments, reciting the combatants' names, titles of nobility, and ties of fealty to properly introduce and inspire them. In the employ of a knightly order, she records genealogy, confers honors, and registers coats of arms. A herald often takes Mounted Combat, and learns the skills Craft (calligraphy), Knowledge (nobility and royalty), Perform (oratory), and Ride.

Troubadour

Cultured and refined, a troubadour sings passionate love songs for the delight of highborn ladies in the courts of southern France and the northern regions of Spain and Italy. He composes new songs on traditional themes and performs them to existing melodies such as the *caso d'amor*, which praises the person he desires; the *pastorela*, the courtship of a knight and shepherdess; or the *alba*, in which illicit lovers are warned about the approach of a jealous spouse at daybreak. A skilled troubadour provides his own accompaniment, playing either the fiddle or harp. The Negotiator feat aids a troubadour's life, as do the skills Bluff, Diplomacy, Perform (sing), Perform (string instruments), and Sense Motive.

by Amber E. Scott

TOKENS OF FAITH

CLERIC

A cleric's life revolves around his service and dedication to his god, and for that reason the vague description of holy symbols in the *Player's Handbook* rarely serves as a personal expression of a cleric's faith. A distinctive holy symbol makes your cleric memorable, and the symbol's history or composition can have interesting in-game effects. Presented below are some examples of alternate holy symbols for your character, categorized by domain.

While each of these symbols grants a minor bonus to a character, they are not magic items and do not take up a slot. To gain the benefit of the item, the user must be a cleric with the domain the symbol is tied to as one of his chosen domains. This bonus is treated as an addition to the domain's granted power. All the holy symbols presented here cost 100 gp.

Chaos: This fist-sized amulet seems geometrically shaped at first glance, but the random placement of straight edges and corners makes it seem a square from one angle, a hexagon from another, and even a circle if turned over and viewed with a squint. It is a mosaic of small tiles made of iridescent seashells, glass beads, and multifaceted colored crystals. A cleric wearing this holy symbol gains a +1 sacred bonus on all saving throws to resist spells and effects that would change his form, such as *baleful polymorph* or *flesh to stone*.

Destruction: Dust and ash continually swirl within this teardrop-shaped pendant made of dusky gray glass. Small pieces of red glass or gemstones embedded within the amulet catch the light, flaring like small fireballs amidst the churning ashes. A cleric who worships the forces of destruction and wears this holy symbol gains a +1 sacred bonus on attack rolls made to sunder weapons, armor, or equipment worn or carried by another creature.

Fire: These fingerless gloves are made of crimson leather and extend partway up the forearm. Red glass buttons fasten them and elaborate gold embroidery that suggests flickering flames covers the leather. The palms of the gloves bear the elemental symbol for fire, embroidered in gold, bronze, and copper-colored thread that glints in even the dimmest light. A cleric devoted to the gods of fire who wears these holy symbols gains a +1 bonus on Fortitude saves to resist cold weather and spells with the cold descriptor.

Healing: Dangling from this leather strap is a cluster of tiny, transparent glass globes, each filled with a mix of colored powders. An arcane symbol for healing or restoration marks each sphere and emits a distinctive, soothing aroma. A worshiper of the powers of healing who uses the scent of this holy symbol in his ministrations adds a +1 sacred bonus on Heal checks made to administer first aid to stabilize an ally.

Knowledge: Rather than just one pendant, this slender silver chain has numerous objects dangling from it. Small squares of parchment with runes drawn upon them are spaced evenly around the chain. Metallic colored inks of gold, silver, red, violet, and pearly white outline each rune. When worn, the parchment squares overlap and fan around a character's neck like a broad collar. The scholarly cleric who wears this holy symbol receives a +1 sacred bonus on Spellcraft checks made to decipher magic writings.

Magic: A cleric wraps this long chain of tiny gold and silver coins—each one engraved with a five-pointed star—around his neck several times like a choker. The chain catches light, winking and glittering as if it were made of actual stars. Wearing this holy symbol grants a cleric with the Magic domain a +1 sacred bonus on Spellcraft checks made to determine an aura's school of magic when using the *detect magic* spell.

Travel: These epaulets are made of dozens of tiny feathers sewn together on a leather backing. The feathers are iridescent black, blue, and green, and are fashioned to look like small, sweeping wings. Worn in pairs, these holy adornments pin securely to a cleric's sleeves. Travel gods bless their followers who wear such symbols with a +1 sacred bonus on Survival checks made to predict the weather or avoid getting lost.

by F. Wesley Schneider

ANIMAL ALLIES

DRUID

One of the definitive features of the druid class is its relationship with the creatures of the natural world. From night-stalking hunters with dire bat allies to oceanic guardians scouring the seas on the backs of dire sharks, a druid's animal companion often proves as unique and fascinating a character as a druid herself. Add the three new animals presented here to the list of allies initially available for selection when a character gains the animal companions special ability.

Flying Squirrel

Flying squirrels are alert, quick moving rodents that make their homes among the canopies of many dense temperate forests. Although they superficially look like many other tree-dwelling rodents, a dense membrane stretches between their front and rear legs, making flying squirrels capable of gilding leaps, a frequent practice that lends them their name.

Flying Squirrel: CR 1/4; Tiny animal; HD 1/2 d8; hp 4; Init +2; Spd 20 ft., climb 20 ft., fly 10 ft. (clumsy); AC 14 (+2 Dex, +2 size), touch 14, flat-footed 12; Base Atk +0; Grp –12; Atk –2 melee (1d3–4, bite); Full Atk –2 melee (1d3–4, bite); Space/Reach 2-1/2 ft./0 ft.; SQ glide, low-light vision, scent; AL N; SV Fort +2, Ref +4, Will +2; Str 3, Dex 15, Con 10, Int 2, Wis 14, Cha 5.

Skills: Balance +10, Climb +12, Hide +14, Listen +4, Move Silently +6, Spot +4.

Feats: Alertness.

Glide (Ex): When flying, a flying squirrel cannot gain altitude.

Skills: Flying squirrels have a +4 racial bonus on Hide and Move Silently checks, and a +8 racial bonus on Balance and Climb checks.

A flying squirrel can always choose to take 10 on Climb checks, even if rushed or threatened.

A flying squirrel uses its Dexterity modifier instead of its Strength modifier for Climb checks.

Moose

Among the largest animals to roam the snowy plains and frigid forests of sub-artic lands, moose are burly, quadrupedal animals with tall, muscular builds and shaggy brown fur. Despite their often docile, ponderous demeanors, moose possess highly distinctive horn racks, which can grow to be over 6 feet wide and help defend them from even the most savage predator.

Moose: CR 1; Large animal; HD 3d8+3; hp 16; Init –2; Spd 40 ft.; AC 11 (–2 Dex, –1 size, +4 natural), touch 7, flat-footed 11; Base Atk +2; Grp +8; Atk +4 melee (1d8+2, gore); Full Atk +4 melee (1d8+2, gore); Space/Reach 10 ft./5 ft.; SQ low-light vision, scent; AL N; SV Fort +4, Ref +1, Will +1; Str 14, Dex 7, Con 13, Int 2, Wis 8, Cha 5.

Skills: Listen +2, Spot +2.

Feats: Endurance, Power Attack.

Carrying Capacity: A light load for a moose is up to 150 pounds; a medium load, 151–300 pounds; and a heavy load, 301–450 pounds. A moose can drag 2,250 pounds.

Seahorse, Giant

Appearing much like their miniature cousins, giant seahorses are proud undersea steeds that often measure nearly 9 feet from trunk to prehensile tail. Covered in knotty scales and boney plates, a giant sea horse's shape and coloring allow it to blend into the ocean's forests of dense seaweed.

Seahorse, Giant: CR 1; Large animal (aquatic); HD 3d8; hp 13; Init +2; Spd swim 60 ft.; AC 15 (+2 Dex, –1 size, +4 natural), touch 11, flat-footed 13; Base Atk +2; Grp +8; Atk +4 melee (1d6+2, tail slap); Full Atk +4 melee (1d6+2, tail slap); Space/Reach 10 ft./5 ft.; SQ low-light vision; AL N; SV Fort +3, Ref +5, Will +2; Str 14, Dex 15, Con 11, Int 2, Wis 12, Cha 8.

Skills: Hide +4*, Listen +5, Spot +5, Swim +10.

Feats: Alertness, Endurance.

Carrying Capacity: A light load for a giant seahorse is up to 150 pounds; a medium load, 151–300 pounds; and a heavy load, 301–450 pounds. A giant seahorse can drag 2,250 pounds.

Skills: A giant seahorse has a +8 racial bonus on any Swim check made to perform some special action or avoid a hazard. It can always choose to take 10 on a Swim check, even if distracted or endangered. It can use the run action while swimming, provided it swims in a straight line.

*A giant seahorse has a +4 racial bonus on Hide checks when in an area of dense seaweed or other aquatic foliage.

by Mike Mearls

THE MULTICLASSED FIGHTER

FIGHTER

The fighter is perhaps the most flexible class in D&D. The feats it offers allow you to tailor your character concept to anything from a dashing swashbuckler to a dauntless knight. When taking levels in other classes, the feats you've chosen play an important role in determining a good match.

Barbarian: Provided that you can meet this class's alignment restrictions, the barbarian grants you a useful boost with its rage ability. If you use heavy armor you lose some class abilities, such as the improved speed, but rage provides enough power to make up for it. Best of all, heavy armor masks the Armor Class penalty imposed while raging.

Bard: Taking levels in bard can prove tricky, as it offers spellcasting only if you wear light armor. The bardic music abilities require at least 3 ranks in Perform, although you can easily gain those with the bard's base 6 skill points per level. You should make bard your main class, with a few levels of fighter to boost your base attack bonus and number of feats.

Cleric: You can use divine spells while wearing heavy armor, and the passive nature of most cleric spells makes them useful for fortifying yourself before a tough fight. Your base attack bonus might lag behind, but the spells you gain improve your abilities enough to compensate as long as you stick with cleric for more than a few levels.

Druid: This class's restrictions on weapons and armor make it a poor choice for fighters. The equipment available to druids generally provides less protection and deals less damage. A druid might gain a benefit from taking a few levels of fighter, but the opposite situation is not true.

Monk: Most of the monk's abilities only function without armor. Unless you create your fighter with that in mind, the monk offers limited utility. If you focus on unarmed fighting, access to Improved Grapple, Improved Unarmed Strike, and Stunning Fist saves you several bonus fighter feats. At later levels, those feats might save your life against monsters with Improved Grab. A single level of monk can turn your fighter into a skilled grappler.

Paladin: If you have a high Charisma, the paladin class offers several useful synergies. Divine grace improves your saving throws, aura of courage helps you stay in fights against spellcasters, and *detect evil* improves your abilities in roleplaying encounters.

After three or four levels of paladin, you can move back to fighter. Since the paladin offers a good base attack bonus, you can still use your bonus feats to select abilities appropriate to your level. The paladin's mount is also an excellent tool for fighters who focus on mounted combat feats.

Ranger: Taking levels of ranger can work in certain situations, such as if you need plenty of skill points or if the party desperately needs someone with wilderness skills. Since the ranger has a good base attack progression, your fighting abilities remain sharp. The ranger fighting styles can be useful, but work best if you use them to supplement your primary focus or if you otherwise lack the ability scores needed to gain them.

Rogue: The rogue class is an excellent choice for a fighter who has the Spring Attack or Whirlwind Attack feats. If there's another fighter, paladin, or a barbarian in the party, the two of you can team up on a monster more effectively if you have sneak attack. You can spend the rogue's many skill points on useful abilities that do not suffer armor check penalties, such as Decipher Script, Disable Device, Open Lock, Search, and Use Magic Device. Rogue class features such as uncanny dodge and trap sense work perfectly well while wearing heavy armor.

Sorcerer/Wizard: With the arcane spell failure chance caused by armor, these classes are a poor fit for a fighter. Unless you build a character to take advantage of the eldritch knight prestige class, avoid them.

by Robert J. Hahn

RANGED MONKS

MONK

The idea of a "monk archer" might seem oxymoronic, but the possibility of a monk tradition based on attacking from range might be less farfetched than you might imagine. With the right combination of feats and under ideal circumstances, a human monk focused on ranged attacks can make three attacks per round at 1st level! In addition, focusing on ranged attacks doesn't take away from the monk's effectiveness as a melee warrior.

Weapons: The ranged monk often masters the shuriken. While the sai might seem like a better option, as it deals more damage with the same range increment, remember that the shuriken acts as ammunition for purposes of drawing it, thus requiring only a free action. The sai, on the other hand, is considered a thrown weapon and requires a move action to draw. This limits the ranged monk from using his flurry of blows special ability with the sai unless he takes the Quick Draw feat, which might also prove a valid option.

Ability Scores: A high Dexterity score allows the ranged monk to excel with ranged attacks while providing him with the AC he needs to avoid return fire. An impressive Strength score also might help overcome his thrown weapon's small damage dice. A decent Wisdom score should also be considered to take advantage of the monk's AC bonus and other special abilities. While a ranged monk should have Dexterity as his highest score, both Strength and Wisdom compliment the monk's natural gifts for melee attacks and defense, allowing the ranged monk to slip into melee when the situation calls.

Feats: For feats, the ranged monk should select Point Blank Shot and Precise Shot at his earliest convenience. These feats allow the monk to make ranged attacks against opponents in melee without penalty. To catch and return thrown weapons (and thus gain the occasional bonus attack), the ranged monk should consider taking the Snatch Arrow feat. Rapid Shot also provides an extra ranged attack in addition to the ranged monk's flurry for only a small penalty on attack rolls. Far Shot increases the short range of thrown weapons while Shot on the Run gives the ranged monk an opportunity to use his increased speed.

As his 1st-level bonus feat, the ranged monk should choose Stunning First, with Improved Trip at 6th level. Both of these feats debilitate attackers, giving the ranged monk the ability to move out of melee combat. At 2nd level, Deflect Arrows leads to the Snatch Arrows feat and dissuades incoming ranged attacks. If you have access to *Complete Warrior*, you might find the feats Ranged Disarm and Ranged Pin provide exciting options for the ranged monk. The Zen Archery feat negates the ranged monk's need for a high Dexterity, and Improved Rapid Shot cancels the penalty from Rapid Shot. Flick of the Wrist benefits the sai-wielding Quick Draw-based ranged monk, allowing him to catch his opponents off balance and flat-footed.

Skills: The ranged monk often finds the skills Hide and Move Silently invaluable, as they allow the ranged monk to set up ambushes and remain undetected. The Listen and Spot skills make use of the ranged monk's Wisdom bonus and prevent opponents from surprising him, while Tumble always gives him the option of disengaging from melee combat without provoking an attack of opportunity.

Magic Items and Spells: Certain magic items prove particularly useful to the ranged monk. The ranged monk should first try to acquire as many *+1 shuriken* as possible. Since a successful hit destroys a shuriken (and even a miss has a 50% chance of destroying it), the monk should hold his magic shuriken in reserve for when he needs them most. Less expensive (in the long run) than expendable magic shuriken are a pair of *+1 returning sais*. You should attempt to enhance sais with the flaming, frost, and shock special abilities. By varying energy types and incorporating special materials in their design such as adamantine, cold iron, and alchemical silver, you ready yourself to face most threats. The cheapest option is to combine *greater magic weapon* with spells such as *align weapon* or *bless weapon*. This allows you to enhance up to 50 shuriken or one sai with each spell.

by Joshua Cole

PIGEONHOLED PALADINS

No class in DUNGEONS & DRAGONS—with the possible exception of the druid—is as bound up in its traditional imagery as the paladin. The iconic knight in shining armor still dominates most peoples' assumptions of the paladin, but there's reason why paladins can't assume a variety of forms.

CULTURAL CONSIDERATIONS

In many D&D campaigns a paladin's classically feudal trappings, such as plate armor and a holy sword, fit like a glove. In others, they cause him to stick out like a sore thumb. Too many players and DMs react by kicking paladins out of their campaigns rather than simply adapting them.

Unfortunately, this exclusion boasts a long and storied pedigree, dating back to the original first edition *Oriental Adventures* sourcebook, continuing with second edition's DARK SUN campaign setting, and persisting into third edition's *Oriental Adventures*. All three of these supplements present paladins as an ideal appropriate only to campaigns based on Medieval Europe. Fortunately, this narrow point of view has more recently given way to offerings that adopt and adapt paladins rather than reject them outright.

The tribal paladins of EBERRON's Ghaash'kala orcs provide one example of an alternative. Like traditional paladins, they defend the innocent and uphold justice, obey a strict code, and ward against evil through their dedication and purity. Unlike traditional paladins, they lack metal armor, bear the brand of their barbaric order, and are as likely to wield an orcish double-axe as a long sword and shield.

ALTERNATIVE PALADINS

A paladin's abilities and code of conduct help determine his role in the party. Many of the stereotypes associated with a paladin exist for a good reason, while others remain simply as artifacts from previous editions of the game.

Imagine stripping away the name "paladin" and reducing the class to its core ideas. Many such concepts take the form of idea-inducing hooks as much as creativity-constraining limits. Without changing the class's core concepts or the game mechanics associated with them, and merely altering the flavor of the class, you can still have a paladin—even one with a vastly different focus or name.

Imagine a class based on the game mechanics of the paladin set in a world heavily influenced by the Far East. This noble warrior sword-sage wields sacred power and blessings from the Celestial Bureaucracy. A servant of the bureaucracy, he dedicates his holy powers to hunting down rogue ghosts who want to escape their next lives. His mount might be a spirit animal or even, eventually, a ki-rin or dragon.

On the other hand, imagine a paladinlike class in a dusty wilderness not unlike the American Old West. This crossbow-wielding hero concerns himself less with saving souls than with exorcising evil. Neither the murderous bandits plotting their next rampage nor the restless dead can hope to operate with ease as long as this character is near.

What if a paladin-based class sailed on the high seas amidst buccaneers and swashbucklers? Here the church-sanctioned, crown-approved captain might dedicate his ship and crew to defending the seaways from predators mundane and magical alike. Whether he helms his own vessel or journeys with another crew, he keeps travelers safe and sends pirates to watery graves.

Another class might come from a jungle environment not unlike the Amazon Basin. While the holy leaders of his tribe actively participate in ritual sacrifice and cannibalization, this paladinlike character guards the temple and priests performing their gruesome rituals. While many other cultures might look on these rituals as foul and evil, the clerics of this culture perform such rituals to protect the tribe from terrible gods that would otherwise destroy the tribe. In this case, the goodness of the class focuses on the greater good of the community rather than that of the individual, while the class's lawful aspect protects the necessary if brutal traditions of the culture.

by Mike Mearls

BUILDING A BETTER ARCHER

RANGER

The ranger thrives as a skirmisher, scout, and supporting combatant. His lower hit points and generally low Armor Class make it difficult for a ranger to stand alongside a paladin or fighter in battle. However, the ranger excels as an archer. This article presents some advice on how you can build a more effective archer out of your ranger character.

Feats

As the backbone of any good archer, feats allow you to gain more attacks, hit more often, deal more damage, and improve your range. At 1st level, Point Blank Shot is the best feat to take, as it improves both your accuracy and damage. Precise Shot is a key feat, as it allows you to fire into melee without penalty. When the party fights against a single, powerful foe, Precise Shot makes you a far more effective combatant.

Thanks to feats like Rapid Shot and Manyshot, you can gain more attacks per round than characters who focus on melee. These attacks come with a penalty, making anything that improves your accuracy, such as Weapon Focus, a great choice.

Dodge and Mobility help you move away from opponents who threaten you, and also allow you to later take Shot on the Run. At higher levels, creatures with a reach of 15 or 20 feet can make it almost impossible to take a shot without suffering attacks. Use those feats to boost your AC and escape to a safe firing position.

Improved Initiative is also a great feat for a ranger. It can allow you to go first in a combat—especially if you also have a high Dexterity bonus—giving you the chance to fire a volley or move to a safe position before your foes can charge.

Equipment

A good archer requires the right weapons and equipment. Unless you have a negative or no Strength modifier, you should buy a composite bow as soon as possible. Since archers tend to gain a number of bonus attacks from their feats, a bonus on damage rolls comes into play again and again.

When it comes to arrows, a broad selection is the best way to go. Ranged weapons tend to deal less damage than melee weapons, especially when you account for the improved damage bonus that two-handed weapons enjoy and the Power Attack feat. Attempt to find alternative ways to bypass damage reduction. A quiver with five adamantine, five cold iron, five silver, and five *+1 arrows* costs 546 gp. Once you find a magic bow, you can drop the *+1 arrows* from the mix to reduce the price to 311 gp.

Stick to light armor, since mobility is your best defense. If the monsters can outrun you, you might never have the chance to fire arrows from safety.

A tower shield might seem like a counterintuitive choice for an archer, but it might save your life. Use the tower shield to give yourself cover as you move away from melee or beyond the reach of a monstrous creature. Once you reach safety, you can drop the shield and open fire.

Magic Items

A magic bow is your obvious first need, but you need to find the right sort of bow. With damage reduction a continual thorn in the archer's side, try to find a bow that can defeat alignment-based damage reduction. A *+1 holy composite longbow* allows you to defeat almost any damage reduction combo when you use it with cold iron or silver arrows.

Aside from a powerful bow, look for items that allow you to escape your opponent's reach. *Slippers of spider climbing* function for 100 combat rounds per day while a pair of *boots of levitation* allows you to surmount barriers providing cover or rise up to evade your enemies.

An animated shield improves your AC while leaving you free to fire, a useful advantage if you must endure attacks of opportunity.

by Mark A. Hart

ART OF THE SNEAK ATTACK

ROGUE

The sneak attack ability offers the rogue the opportunity to deal considerable amounts of damage against his enemies. Because sneak attack damage improves as the rogue gains levels, it continually provides a potent weapon for the adventuring party's arsenal.

A successful sneak attack requires four conditions. First, the rogue must attack a target unable to defend itself properly, such as when it loses its Dexterity bonus to Armor Class or when the rogue flanks it. Second, sneak attacks only works against certain creatures and never against constructs, elementals, oozes, plants, or undead. Third, the rogue must see his target, which generally precludes invisible creatures. Finally, the rogue must close to within 30 feet of his target to sneak attack with a ranged weapon.

The following tactics offer different ways for a rogue to create those opportunities. Several of the tactics involve positioning or timing. Other tactics require the assistance of an ally, spell, or magic item. Do not consider this list exhaustive; it serves only as a starting point for the many possibilities available.

Blinded Defender: A blinded defender loses his Dexterity bonus to Armor Class, which makes him susceptible to sneak attacks. That he also suffers a –2 penalty to his AC and moves at half speed means the rogue has an excellent chance of succeeding with such an attack.

Because of its permanent duration, the best method to blind an opponent involves the spell *blindness/deafness*. Total darkness also leaves a creature without darkvision blind. In the dark, a rogue with darkvision possesses a dangerous edge against creatures with normal vision only.

A blinking or invisible rogue gains the same benefits against any creature without magical vision, making spells and magic items that grant such effects especially valuable.

Climbing or Balancing Defender: When a creature climbs or balances, it becomes flat-footed and thus loses its Dexterity bonus to AC. Rogues should make creatures performing such actions their primary targets.

Feint: When a rogue feints, his opponent loses its Dexterity bonus to Armor Class against the rogue's next attack. A feint requires the rogue to succeed at a Bluff check opposed by the target's Sense Motive check and works best against humanoid creatures. The Improved Feint feat allows the rogue to feint as a move action and deliver a sneak attack in the same round.

First Combat Round: During the first combat round, a creature remains flat-footed until it takes its first action. If the rogue gains a high initiative roll, his strike against any creature yet to act becomes a sneak attack. Thus, Improved Initiative becomes mandatory for any rogue specializing in sneak attacks. A surprise round can double this benefit for the rogue.

Flanked Defender: Rogues can sneak attack and gain a +2 bonus on attack rolls when flanking an opponent. Flanking requires the rogue to cooperate with an ally.

Helpless Defender: A bound, paralyzed, sleeping, or unconscious creature cannot defend itself. A rogue can coup de grace a helpless target and use his sneak attack while doing so.

Defender Without Dexterity: Certain situations can make a creature lose its Dexterity bonus to Armor Class, opening that creature to sneak attacks. Creatures that are running, pinned, stunned, or cowering all lose their Dexterity bonus.

A pinned defender also suffers a –4 penalty to AC against melee attacks (except from the creature pinning the defender). In addition, the pinned creature's Dexterity drops to 0. Creatures with the Run feat retain their Dexterity bonus to AC even when running.

A stunned creature loses its Dexterity bonus to AC, suffers –2 to its AC against attacks, and loses its actions. A rogue and a monk fighting together create an effective team.

Once a panicked creature becomes cornered, it cowers. A cowering creature suffers a –2 penalty to its AC and on saving throws, skill checks, and ability checks.

by Richard Pocklington

FLAWS FOR SORCERERS

SORCERER

Sorcerers are a difficult lot. In some lands, they are considered cursed—and perhaps for good reason. The spontaneous ability to generate effects from magical missiles to summoned celestial badgers is really quite out of the realm of most ordinary people's experience. The presence of magic coursing through one's veins might have all sorts of difficult repercussions, both for the spellcaster and for those around him. With this in mind, here are several flaws like those presented in *Unearthed Arcana* that reflect the oftentimes uncontrolled nature of the sorcerer.

Flaws penalize a character in a specific way. Most of these flaws have obvious roleplaying consequences, but they also have game mechanics penalties. The concept of flaws first appeared in *Unearthed Arcana*, but you don't need that book to use the flaws presented here. A character may take up to two flaws, and they must be selected at 1st level. For each flaw you take, your character may select an additional feat. Thus, a 1st level human character with two flaws may take four feats.

Although designed specifically with sorcerers in mind, other characters may select from these flaws if they meet the appropriate prerequisites.

Haunted [Flaw]

You are unable to prevent the occurrence of strange noises in your immediate vicinity.

Prerequisite: Ability to cast spells.

Effect: Spontaneous noises sometimes arise in your immediate vicinity. These noises are completely out of your control and cannot be used to communicate or distract other creatures. These sounds cease when you are unconscious, petrified, asleep, or dead. You suffer a –4 penalty on all Listen and Move Silently skill checks.

Loner [Flaw]

You do not have the ability to summon a familiar or gain an animal companion.

Prerequisite: Ability to summon a familiar or animal companion.

Effect: You lose the ability to summon a familiar or gain an animal companion. You never gain the ability to gain a special companion, whether through animal companion, summon familiar, or some other class ability or feat. Possessing multiple classes that would grant you an animal companion or familiar does not negate the effects of this flaw.

Magical Overload [Flaw]

You have difficulty controlling your most powerful magic, being more comfortable with more familiar, lower-level spells.

Prerequisite: Ability to cast spells.

Effect: You must use one spell slot of your highest spell level to cast or prepare a spell of a lower level. This spell slot may be used to cast or prepare any spell of any level lower than your highest level, effectively causing you to lose one of your highest-level spell slots to gain one of a lower level. For example, a 6th-level sorcerer would lose the ability to cast one 3rd-level spell per day, but would gain the ability to cast one additional 0, 1st-, or 2nd-level spell instead. This flaw always affects your highest spell level and changes the spell level it affects as you gain levels.

Phantom Sparks [Flaw]

Your body occasionally emits bursts of bright colored light.

Prerequisite: Ability to cast spells.

Effect: You spontaneously emit bursts of colored light. These lights are completely out of your control and cannot be used as a light source. They only cease when you are unconscious, petrified, asleep, or dead. You suffer a –4 penalty on all Hide and Spot skill checks.

Restricted Sorcery [Flaw]

Your magical powers manifest within a limited realm of effects.

Prerequisite: Ability to cast spells without preparation.

Effect: Choose two schools of magic to be your restricted schools. When you select spells to learn, you may not choose spells from these two restricted schools. In addition, you may not use wands or scrolls that cast spells from these restricted schools. You may not choose divination as one of your restricted schools.

by Charley Spencer

SURVIVALIST SPELLS

WIZARD

There's no theoretical cap on the number of spells a wizard might eventually learn or create, but until you possess the skill, time, and the gold to expand your spellbook, you must survive with a finite spell selection. Even worse, novice wizards can only cast a tiny fraction of the total number of spells they might know at any given time. Thus, for low-level casters it requires some serious thought to make sure you get the most from your spell selection.

Effective Area Spells

Spells that cover an area are often the best choices for low-level wizards, as they affect several foes and hit automatically. Bear in mind that the ability to hit multiple enemies with a single attack is often balanced by having a lesser effect on each. In addition, a single ally in the wrong place often prevents you from unleashing an area-affecting spell—unless your companions don't mind being slightly charred. Although *magic missile* remains the traditional player favorite, hitting automatically and at a respectable range, the single missile it produces at first level often fails to kill even the lowliest goblin. However, with a little luck, a single *sleep* spell might totally incapacitate that same goblin and three of his allies, producing the maximum effect with a minimum of effort. Thus, wizards hoping to capitalize on area-of-effect spells should consider adding *burning hands*, *color spray*, *hypnotism*, and *sleep* to their spellbooks.

Broaden Your Repertoire

You should never underestimate the usefulness of the Scribe Scroll feat. As wizards gain this feat as a class ability, it provides a benefit that helps to balance the class with all others and should be made use of frequently. Often the treasure and experience you gain from a single adventure allows you to create numerous scrolls, and as they are so easy to create wizards should make use of them rather than hoard them. The ability to extend your spellcasting flexibility in this way allows you to make full use of spells that work best when cast several times in succession, like *magic missile*. Scrolls also provide handy backups if a spell fails through a poor attack roll or an enemy's successful save.

Combining Spells

High-level wizards might contend with whole armies and win, but the average novice mage drops if even one enemy scores a lucky hit. Thus, all wizards should make some provision for defense. Of the first-level defensive spells *mage armor* provides the most protection per casting. Although *shield* blocks *magic missiles*, *mage armor* provides the same bonus to Armor Class and lasts an impressive sixty times longer. Given time to prepare a few scrolls, there's nothing to stop you from casting both. For even more protection, wizards should consider casting *mage armor*, *shield*, and a spell like *protection from evil*, as all the AC bonuses stack with one another. Regardless of the time it takes to cast, this combination of spells affords you a +10 bonus to AC and provides other miscellaneous benefits.

Several other spells also work more successfully when cast together than when used individually. A wizard's ability to combine a large repertoire of spells with spells committed to scrolls allows him to fully exploit these combinations. *True strike* cast in tandem with a ranged attack spell prevents a bad attack roll from wasting a vital spell while *expeditious retreat* and *jump* allow you to make a spectacularly rapid exit.

However, combining spells in this manner has the drawback of taking several rounds and a combat might be over before you finish. Also, remember that your party must do without your help as you cast numerous spells and as such they suffer a severe disadvantage during that time. Thus, such combinations are best cast before entering combat, or at least during a surprise round. Remember that even the most spectacular spell effects are useless if your allies die before you can cast the spell.

SUBSCRIBE TODAY AND SAVE 52%!

DRAGON MAGAZINE

Don't miss another chance to change the face of D&D

- Learn Exclusive New Rules • Stay Ahead with Sneak Peeks
- Participate in Playtests • Ask the Tough Questions
- Create Official Material • Get Reader Feedback

12 ISSUE SUBSCRIPTION

ONLY $39.95

SAVE 52%

OFF THE COVER PRICE

Canada: $46.95 U.S. Funds European: $72.95 U.S. Funds Foreign: $84.95 U.S. Funds

ORDER ONLINE NOW!

paizo.com/dragon

Call: 425-289-0060 Mon-Fri 9am-5pm PST • Email: customer.service@paizo.com

Dungeons & Dragons, Dungeon Master, DRAGON, DUNGEON, and POLYHEDRON are registered trademarks of Wizards of the Coast Inc., a subsidiary of Hasbro Inc., and are used by Paizo Publishing under license.

DORK TOWER®
By JOHN KOVALIC
OH. I'M SORRY TO HEAR THAT, KEN...
WHAT?
KEN'S WORKING LATE. WE HAVE TO CANCEL GAMING TONIGHT.
AGAIN?
THAT MAKES THREE WEEKS IN A ROW NOW...
WELL, SOMETIMES THESE THINGS HAPPEN...
OH, I UNDERSTAND. BUT, YOU KNOW, THE WEEKLY GAME SESSION ISN'T JUST A HOBBY, IT'S A WAY OF LIFE! IT'S MORE THAN JUST TIME WITH FRIENDS, IT'S A RELEASE, SOMETHING WE LOOK FORWARD TO, SOMETHING WE NEED!
THREE WEEKS IS A LONG TIME!
I THINK IGOR'S EVEN GOING THROUGH WITHDRAWAL SYMPTOMS...
HOW CAN YOU TELL?
PAPER OR PLASTIC?
I DUNNO! WHAT SHOULD I ROLL? WHICH DICE DO I NEED? WHAT ARE MY MODIFIERS? DO I GET TO MAKE A KNOWLEDGE ROLL...?
MILK
Kova

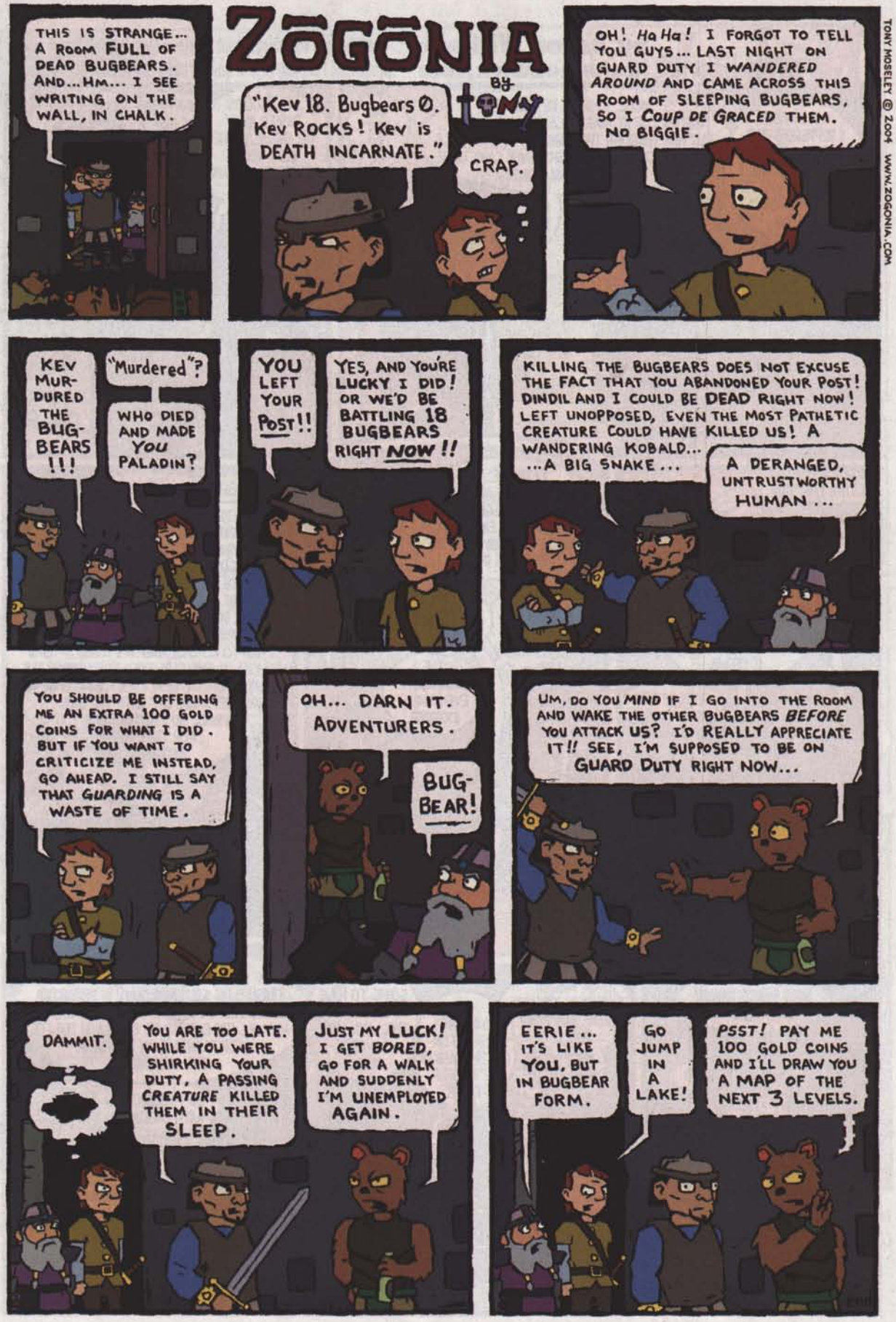
©2004 SHETLAND PRODUCTIONS JOHN@KOVALIC.COM WWW.DORKTOWER.COM
HTTP://WWW.LIVEJOURNAL.COM/USERS/MUSKRAT_JOHN

Nodwick

by Aaron Williams
www.nodwick.com

"They say such nice things about people at their funerals that it makes me sad that I'm going to miss mine by just a few days." -Garrison Keilor

MR. ARTAX? I REPRESENT THE ESTATE OF THE LATE WIZARD, SCOLIOS. I BELIEVE HE WAS AN ACQUAINTANCE OF YOURS?
WELL... KIND OF. HE WAS AN INSTRUCTOR AT MAGIC ACADEMY. WE KIND OF PUT HIM THROUGH THE WRINGER DURING FINALS WEEK. I DON'T THINK HIS SKIN EVER CAME BACK TO IT'S ORIGINAL COLOR...
SO WHAT'S UP?
MR. SCOLIOS PASSED AWAY RECENTLY, AND HE LEFT YOU A CONSIDERABLE SUM OF MONEY.
HE DID?
THERE IS ONE STIPULATION: YOU MAY HAVE IT ALL, MINUS THE COSTS OF BUILDING HIS TOMB.
HERE ARE THE SPECS, HAVE FUN.
LATER THAT DAY...
THE TOMB DEPOT
I'D HEARD OF THIS PLACE, BUT I WASN'T SURE IT REALLY EXISTED.
ONLY THE BEST FOR SCOLIOS, IT SEEMS.
LET'S GET TO SHOPPING!
LET'S SEE... WE NEED FIVE T-47B PIT TRAPS WITH POISONED SPIKES... THREE VATS OF EXTRA-VIRGIN BLACK DRAGON ACID... AN "ENDLESS PIT"...
I FELL INTO ONE OF THOSE BEFORE.
HOW DID YOU GET OUT?
THE WARRANTY EVENTUALLY EXPIRED.
MAN, DEAD GUYS GET ALL THE GOOD TOYS.
WORK BEGINS...
...AN' SEE THIS HERE ON THE BLUEPRINT? THAT'S AN UNDERGROUND LAKE THAT YOUR REALTOR DIDN'T TELL YOU NOTHIN' ABOUT. THAT'S GONNA BE A PRETTY PENNY TO DRAIN AN' SHORE UP. PLUS, THE MAIN BURIAL CHAMBER IS TAKIN' LONGER THAN WE EXPECTED 'CUZ THE TILE DEALER RIPPED YOU OFF AN' IT'S NOT WATERPROOF, SO WE HAD TO REORDER. AN' I HAD TO REPLACE HALF MY CREW AFTER A BUNCHA ADVENTURERS TRIED TO PLUNDER THE JOINT BEFORE WE WERE EVEN HALFWAY DONE, AN' THEY MADE OFF WITH THE WEEK'S PAYROLL, SO I GOTTA DOCK YOU FOR THAT PLUS INTEREST...
MONTHS LATER...
WHO DARES INVADE MY TOMB?!
AH, MISTER SCOLIOS? WE'RE NOT DONE BURYING YOU YET.
OH. AWKWARD. SORRY FOR GETTING AHEAD OF MYSELF, THERE.
ARE WE GOING TO HAVE TO GO THROUGH THIS WITH YOU, SOMEDAY, ARTAX?
NOT LIKELY. I RAN OUT OF SCOLIOS' MONEY BEFORE WE EVEN FINISHED HIS SELF-PORTRAIT IN IMPORTED MOSAIC TILE ON LEVEL THREE. I'LL BE LUCKY IF MY WILL HAS ENOUGH TO BEQUEATH THE FEE FOR PLANTING MY CORPSE IN THE CITY DUMP.
I'D PROBABLY GO WITH CREMATION.
YOU THINK THAT'S THE BEST?
GIVEN OUR HISTORY, I FIGURE IT'S INEVITABLE.


ZOGONIA
BY TONY
THIS IS STRANGE... A ROOM FULL OF DEAD BUGBEARS. AND... HM... I SEE WRITING ON THE WALL, IN CHALK.
"Kev 18. Bugbears 0. Kev ROCKS! Kev is DEATH INCARNATE."
CRAP.
OH! Ha Ha! I FORGOT TO TELL YOU GUYS... LAST NIGHT ON GUARD DUTY I WANDERED AROUND AND CAME ACROSS THIS ROOM OF SLEEPING BUGBEARS, SO I COUP DE GRACED THEM. NO BIGGIE.
TONY MOSELEY © 2004 WWW.ZOGONIA.COM
KEV MURDURED THE BUGBEARS !!!
"Murdered"?
WHO DIED AND MADE YOU PALADIN?
YOU LEFT YOUR POST!!
YES, AND YOU'RE LUCKY I DID! OR WE'D BE BATTLING 18 BUGBEARS RIGHT NOW!!
KILLING THE BUGBEARS DOES NOT EXCUSE THE FACT THAT YOU ABANDONED YOUR POST! DINDIL AND I COULD BE DEAD RIGHT NOW! LEFT UNOPPOSED, EVEN THE MOST PATHETIC CREATURE COULD HAVE KILLED US! A WANDERING KOBALD... ...A BIG SNAKE...
A DERANGED, UNTRUSTWORTHY HUMAN...
YOU SHOULD BE OFFERING ME AN EXTRA 100 GOLD COINS FOR WHAT I DID. BUT IF YOU WANT TO CRITICIZE ME INSTEAD, GO AHEAD. I STILL SAY THAT GUARDING IS A WASTE OF TIME.
OH... DARN IT. ADVENTURERS.
BUG-BEAR!
UM, DO YOU MIND IF I GO INTO THE ROOM AND WAKE THE OTHER BUGBEARS BEFORE YOU ATTACK US? I'D REALLY APPRECIATE IT!! SEE, I'M SUPPOSED TO BE ON GUARD DUTY RIGHT NOW...
DAMMIT.
YOU ARE TOO LATE. WHILE YOU WERE SHIRKING YOUR DUTY, A PASSING CREATURE KILLED THEM IN THEIR SLEEP.
JUST MY LUCK! I GET BORED, GO FOR A WALK AND SUDDENLY I'M UNEMPLOYED AGAIN.
EERIE... IT'S LIKE YOU, BUT IN BUGBEAR FORM.
GO JUMP IN A LAKE!
PSST! PAY ME 100 GOLD COINS AND I'LL DRAW YOU A MAP OF THE NEXT 3 LEVELS.

Make Maps in Minutes!

WIN
MAC
CD-ROM
SOFTWARE

FREE ART PACK!

ww.dundjinni.com/ads/dragon.htm

Happy Holidays to all our loyal customers.

Dundjinni

NOW AT RETAIL

or from our web:

www.dundjinni.com

Download FREE Demo Today!

Yes it s true. The map on the table is a real map made with Dundjinni. You too can do this at home using our product. Reaper' and the Reaper logo are trademarks of Reaper Miniatures and are used under license. d20 System and the d20 System logo are trademarks of Wizards of the Coast, Inc. in the United States and other countries and are used with permission. 'Dundjinni', the Dundjinni logo and genie, 'Fluid', and the Fluid logo are all trademarks of Fluid Entertainment.

LINEAGE II

THE CHAOTIC CHRONICLE

Fantasy and Reality are Now Just a Click Apart

Lineage II: The Chaotic Chronicle is a massively multiplayer online PC game that features a large and intricately designed 3D universe, intense player-versus-player action, easy point-and-click interface and game controls, complex in-game societies and ongoing content updates.

What are you waiting for? Begin your online adventure today.

Lineage II Collector's DVD Edition – Available Now!

- Full version including Chronicle I: Harbingers of War on one DVD
- 3D Paper® collectible figurine that is fun and challenging to assemble
- Limited Edition Prima® mini strategy guide
- Special Updated Map of Aden
- 30 Days of free online play for new accounts
- Extra materials on DVD including movies, music and more

TEEN T Violence

ESRB CONTENT RATING www.esrb.org

www.Lineage2.com

NCsoft, the interlocking NC logo, Lineage, The Chaotic Chronicle and all associated NCsoft logos and designs are trademarks or registered trademarks of NCsoft Corporation. Copyright © 2004 NCsoft Corporation. All rights reserved. All other registered trademarks or trademarks are property of their respective owners.

E & G

NCSOFT